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ABSTRACT

The purpose of the Institute was to establish a dialogue between the people concerned with the fate of the publishing industry and those directly involved in it. Papers by eleven Canadians prominent in publishing and literature are presented to an audience made up of librarians, booksellers, government officials, educators, publishers and students. The subjects discussed are: trade publishing in Canada, editing, design and production, copyright, marketing, author-publisher relations and the future of publishing in Canada. The discussion resume and closing remarks are followed by a list of the participants. (Author/NH)

The School of Library Science

The University of Alberta

PUBLISHING IN CANADA

Proceedings of the

INSTITUTE ON PUBLISHING IN CANADA

June 27-30, 1971

Edited by

G. Pomahac and M. Richeson

Edmonton, Alberta

1972

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Editorial Comment

"Are we relevant?" is a query heard often these days in academia. In 1970 the School of Library Science created a monster - the Institute on Publishing in Canada - little dreaming just how "relevant" the issue of Canadian publishing would become by June of 1971. The sale, or impending sale, of three publishing firms, one of them the oldest house in Canada, gave the industry much public attention, which led in turn to government scrutiny through surveys and Royal Commissions.

Eleven Canadians prominent in publishing and literature agreed to present papers at the Institute. Librarians, booksellers, government officials, educators, publishers, and students made up the lively audience.

The pre-Institute publicity asked these questions of participants:

> What are the implications of the Ernst and Ernst survey of the Canadian printing and publishing industries?
>
> Do current publishing arrangements in this country aid or inhibit growth of Canadian publishing?
>
> How do librarians and publishers view proposed changes in copyright law?
>
> Can Canadian publishing survive?

The purpose of the Institute, as outlined by its chairman, Hugh Kane, was to establish a dialogue between the people concerned with the fate of the industry and those directly involved in it - a dialogue which we hope to renew with the publication of the Institute proceedings.

Two people must receive most of the credit for the success of the Institute: Sarah Reed, former Director of the School of Library Science, who planned it; and Hugh Kane, President of Macmillan of Canada, who chaired it with wit and urbanity. The School of Library Science also appreciates the cooperation it received from every University department asked for assistance. We especially wish to thank Professor Walter Jungkind of the Department of Art and Design, for his advice concerning the manuscript. The spirited response of the participants created colorful and useful discussion: discussion we hope will be continued in the future.

INTRODUCTION

Hugh Kane

The Institute began in April, 1970, when I visited the School of Library Science at the University of Alberta for the first time. Sarah Reed told me then of her plans to hold a conference on Canadian publishing. The date is quite important. That was last April, and at that time book publishing and the book publishing industry in Canada were still enjoying the slumber and the peace they had enjoyed for thirty-five years. Since then, of course, all hell has broken loose. We have had the Ernst and Ernst *Report*, the report to the Department of Industry, Trade and Commerce, which is a useful, if confusing, document. We have had the report on the media in Canada, which has already had some interesting effects. We have had the third part of the Economic Council of Canada's *Report on Intellectual and Industrial Property*. We in Ontario have a Royal Commission (which has already heard some forty or fifty briefs) and the recorded proceedings of the Commission's hearings. We have articles on book publishing on the front page of our national magazine. So here we are, thirteen months and about three and a half million words later, about to start our Institute on Canadian Publishing.

We in the publishing business feel a little these days like the people of a small town that has suddenly become a tourist attraction. We enjoy the spotlight, but deep down I think we wish that people would go home and leave us alone so we can get on with our jobs. Until this year in order to get any attention a Canadian publisher had to publish something like *Lady Chatterly's Lover*; that awakened the media for a while.

I attended the Canadian Authors Association meeting in Vancouver recently and was absolutely appalled at the message which our authors took home with them - a message of pessimism. One of Edmonton's most talented novelists told them that times were never worse for the Canadian writer, that book publishing was a sick industry, that they should publish their own books rather than face the continual disappointments of being rejected by Canadian publishers. This, of course, is absolute nonsense. Times have never been so good for the Canadian writer, for the Canadian publisher, and for the Canadian book. Our speakers will give us some of the reasons why this is so.

HUGH KANE has spent most of his life in book publishing. Prior to his appointment in August 1969 as President of Macmillan's he had been associated for thirty years with the Toronto firm of McClelland and Stewart Limited. Mr. Kane was Chairman of The Book Publishers' Association of Canada in 1962-1963, President of the Co-operative Book Centre of Canada from 1963 to 1966, and President of the Canadian Book Publishers' Council in 1966-1967. He was also one of the original Governors of the Canadian Copyright Institute.

Trade Publishing in Canada

John M. Gray

The Object

When this conference was first proposed, I welcomed the idea, without examining it very closely. This was partly because I always have been in favour of meetings between the parts of what we might call the book complex. And, I suppose, I welcomed it partly because I was flattered at being asked to take part. I don't really like making speeches, but I like being asked to make them.

But once I had got over welcoming the idea of the conference and my own glorious part in it, I had to try to work out what it was all for. Is it so that you can understand publishing better, or is it perhaps that as a result of discussions here publishing in Canada might be improved? I hope it is both. If discussion by publishers alone could cure publishing ills, they'd have been cured long ago. Publishers talk endlessly about their business and their problems without appearing to accomplish much. Undoubtedly libraries and librarians can help if they are inclined to and understand our difficulties.

One of the most discouraging parts of the book scene to me and, I think, to other publishers is the feeling that many librarians (perhaps most) don't see themselves as being involved in publishers' problems. Too often this attitude seems to be one of indifference, if not hostility. At a special meeting two weeks ago before the Ontario Royal Commission on Book Publishing, a group of Ontario university librarians asserted that the problems of Canadian publishing were not their concern; their job was to get the books needed by their students and faculty - just that and nothing more. No doubt that is a correct definition of primary responsibility, but trade publishers believe that there is more to it than that. In the long run, a stronger, more efficient publishing trade in Canada would simplify and speed up the acquisition of many of the books universities need from outside Canada. And without this strengthening many badly needed Canadian books will remain unpublished, and perhaps unwritten, for a long time. Those two views ought not to be unreconcilable. And for me, that reconciliation, or the thinking that could lead to it, should be the object of this conference.

JOHN MORGAN GRAY has been with the Macmillan Company of Canada since 1930, except for war service from 1941-1946. In 1946 he took over management of the company, later becoming president, and since 1969, Chairman of the Board. He is the author of Lord Selkirk of Red River, which received the University of British Columbia Medal for Popular Biography in 1964. Mr. Gray has honourary doctorates from Mount Allison and Dalhousie Universities and the University of Waterloo.

Trade Publishing

Trade publishing can be simply defined as that kind of publishing, or that side of a publishing house, that produces books for the general public, the books that most often reach that public through retail stores or through libraries. It is a loose definition, but it makes a rough distinction between general books and those designed and written especially for school and college use or for specialized use by professional people (though all such books may be found in libraries). What it does not do is to distinguish among American, British, French, or Canadian trade books. The distinction does not relate to the origin of the book but to its primary purpose and, therefore, its audience. That purpose and the means by which the book reaches its audience influence its format and the conditions under which it will be sold, and these help to determine its price.

A trade book publisher may be one who publishes only general books for the retail trade and libraries or who has one division of a mixed business devoted to trade books. He is the publisher of the book whether he has it printed and bound in Canada or, as an agent, secures copies of it from London or New York or Paris to sell in Canada. If he does a good job in publicizing, selling, and supplying the book, he is, in my view, on the way to being a good publisher; if he doesn't, he is not.

Organization of Trade Publishing in Canada

That brings us to the way the trade is organized, how it works or ought to. First let me remind you that there was virtually no book trade, as we know it, in Canada until the early years of this century. There were very few libraries outside of the old universities, and those in existence generally had miserable collections. Most towns of any size had a bookseller or two, often carrying cards, stationery, wallpaper, and novelties to supplement a thin book stock purchased from travellers who came from England or the United States, or ordered sight unseen from catalogues. Such Canadian publishers as there were sold chiefly schoolbooks, local directories, almanacs, and devotional books except for the Methodist Book Room (later the Ryerson Press) which produced the books of some Canadian authors, carried a list of imported books and employed travellers to sell them.

Trade publishing in Canada began in the ten years before the first World War when a number of those travellers went into business for themselves as agents for one or more British or American houses: Thomas Allen, George McLeod, S.B. Gundy, and John McClelland, all of whom have sons in the business today. In the same period four well-known British houses opened offices in Toronto: Oxford University Press, Dent, Nelson, and Macmillan. They opened these offices partly, no doubt, to publish school books but all having trade lists of their own and acting for other trade houses as well. Thi was the period too of the Carnegie Library; 125 opened in Canada between 1901 and 1917. Many of those early libraries

were helped into existence by these book travellers who, then as now, were great carriers of news from the book world and knew what kind of organization had to be put together and how to qualify and apply for a grant. The librarian was someone who was available and liked books. The professional librarian, like the professional bookman, belonged in the future. Books were chosen by the librarian, alone, or with some members of the library board, from samples displayed at the local hotel by the travellers as they came to town; though the order was usually billed through the local bookseller, who was sometimes on the library board and quite innocent of such sophisticated concepts as conflict of interest. It was very friendly, casual, and doubtless horribly inefficient. (Sir Kenneth Clarke would be justified in saying we got by by the skin of our teeth.)

This account of our rather scrambled beginnings reminds me of the little boy who listened while his father in a roundabout and embarrassed way tried to explain the mysteries of life and birth and sex. And when father finished the boy said "the way you tell it Daddy it's really lucky that you and Mum and I all got together." Our circumstances are similar; it is lucky we all got together, and it was inevitable. It is where we belong, but at times both parties seem to have trouble in believing it.

Anyone willing to be impressed with our growth - in publishing and in library development - since those shaky beginnings would find much to marvel at. But most people don't notice flights that land safely and without incident; they prefer to count the crashes, and trade publishing in Canada has had and will have its share of bad performances. There are now some forty-five companies actively involved in trade publishing in Canada and representing some 625 British and American houses. It is safe to assume that those forty-five Canadian houses between them try to market at least 25,000 - 30,000 new titles every year (say 100 new books every day) in addition to serving their backlists of 3,000 to 10,000 titles each. Can anyone calculate the probability of error in such a system? Would you assert that the errors that occur are more or less than might reasonably be expected?

I am describing a system, not necessarily defending it. To those who say it is a bad system, I can only answer that it is almost better than any possible alternative from the point of view of all users of general books in Canada. And yet the difficulties and imperfections of the system are obvious to all. Our forty-five trade publishers include those who publish only Canadian books (they are mostly young houses with small lists). Then there are those who publish some Canadian books along with imported books. (The imported titles will in all cases be more numerous than the Canadian, but they may not be by much the major part of their business.) Finally, we have those publishers who do no Canadian publishing or only a token amount and whose business is the buying and selling of imported books. This latter group attracts a lot of the criticism directed at Canadian publishing - some of it unfair. They perform a necessary function, or rather they exist to perform a necessary function, and provided they do their work well, they fill a valuable

place in the book complex. All three of those groups have certain services and staff needs in common. All need warehouses (large or small) and warehouse staff. All need shipping arrangements and shipping staff (in smaller houses these may all be one person). All need people to order supplies of books whether from a printer in Canada or a publisher in the United States or Britain, people to keep inventory records, to invoice orders, to keep the accounts, to keep track of returns and credits, to have final accurate information or prices and discounts. These are all part of the service and accounting side of publishing, the business side if you like, and all are present in some degree in a rational publishing operation anywhere in the world.

There is little in this that is peculiar to the Canadian scene except in the greater detail involved in the service side of the importing business. Imported titles may sell as few as ten copies or as many as several thousand, and it matters a good deal how well you can measure requirements and how quickly you can refill your stock. On backlist titles a house with an efficient system can make a reasonable estimate of six months' to a year's requirements. But even with good established books, books you know you will sell, your estimates can't be too casual. If your catalogue contains 7,000 titles and you buy an average of five copies more of each than you need, you have tied up precious shelf space in 35,000 books and made an unnecessary investment of perhaps $50,000 - $75,000 at a time when we are all short of cash to conduct our businesses.

Even given those horrifying possibilities, the backlist is not the real problem. Each season produces a long list of new books of almost incalculable potential. (I'm still talking about imported books.) These are the books about which we can seldom get enough information in advance, these are the ones on which price information is liable to be wrong, or supply information (publication date and shipping date from country of origin) is likely to be wrong or be changed. Above all, these are the books that must not be out of stock when called for because they are new and wanted in a hurry and on which the margin of probable error is not five or ten copies but one hundred or perhaps several hundred. These are the books on which the libraries must have our best work and on which we need their help. These are the books on which "buying around" is doubly serious from the publisher's point of view and from the point of view of the health of the business.

I have perhaps made the service and accounting group sould like an army, but in small houses it may be only a small army though perhaps an heroic one. At a round guess it probably represents ten to twenty people for every million dollars' worth of turnover in a mixed publishing operation, but it is obvious that if this side of a business doesn't run well the lack can't be made good by brightness and energy elsewhere.

The other element common to all publishing operations is, of course, sales. The primary people in sales are the representatives who go out to call on customers, who every year have to digest the essential information (or should) on perhaps two or three hundred new books, each season trying to retain what they learned last season, and the season before. They are expected to be founts of knowledge, and some of them are. Back of them are those who prepare sales material - catalogues,

jacket copy, biographical information on authors; those who send out review copies and arrange for publicity, for launching events, for press and media interviews or features; those who support the travellers by corresponding with customers, watching over any special instructions with orders, answering every variety of question, passing on news that may be of interest to customers - of good reviews, of book club selection, of changes in price or title or publication date, of stock being lost at sea.

I am sure one of the things we can discuss is how useful the representative is to the librarian or how information can be most helpfully conveyed from publisher to customer. Some senior librarians and library supervisors have told me that they and their staff no longer find it worthwhile to see travellers or samples, but most make exceptions for exceptional travellers - those who really know their books or those who are particularly knowledgeable.

On sales and service there are differences in scale and technique and quality but in some form they are present in all publishing and in most wholesaling. But those publishers who only import or do token domestic publishing have no need for the more creative sides of publishing related to the finding and production of manuscripts; Canadian publishers, those who regularly publish Canadian books, have a whole range of special problems and special satisfactions.

Before talking a little about that fascinating side, let me just underline the peculiar nature of the import side of Canadian publishing. I'm sure it shares its problems with Australia and South Africa and any part of the English-speaking world that imports most of its titles. Without wishing in any defensive way to argue that we are not as other men are, it seems only proper to remind you again and again that our service is only partially within our control. Even if we order new books early and sell them intelligently, our service cannot be better than that of our suppliers, and that of some of our suppliers is incomprehensibly bad. They, after all, are not dealing in imported books. The basic stock decisions and controls are in New York and Boston and London and Edinburgh.

Two things struck me about the announcement of this Institute and the programme for the three days. The first was that if I really dealt with the subject given me - trade publishing in Canada - I would cut deeply into the topics of the other speakers, as I have already done to some extent. The second was that, except for Mr. Stoddart's talk on marketing, the topics to be presented are chiefly focussed on the publishing of Canadian books, not on the broader questions of general book availability that might be thought of as the prime concern of librarians. If this really means that most librarians in Canada feel a deep interest in Canadian publishing, then those of us engaged in publishing Canadian books will welcome it and feel encouraged.

The announcement posed three or four questions, either as teasers, or because they really are foremost in librarians' concerns:

"What are the implications of the Ernst and Ernst survey of the Canadian printing and publishing industries?"

Now there's a teaser! The implications are the clearest thing about the report: "If you ask a lot of damned silly questions, you get a lot of damned silly answers." Two of the other three questions are: "Do current publishing arrangements in this country aid or inhibit growth of Canadian publishing?" "Can Canadian publishing survive?" Let me attempt to sketch an answer to both questions.

"Current publishing arrangements" presumably refers to the agency system under which one Canadian house represents the books of several British or American houses and may/or may not do some Canadian publishing with the support of the imported books. The other basic element in current trade publishing arrangements is the group of small new Canadian firms who have high ideals and hopes and who seem determined to go on without the support of books from outside or even from domestic school books.

Let me offer a number of random comments on the system and then enlarge on some of them. Such Canadian publishing as we now have grew up under the shelter of imported books and school books: McClelland and Stewart's Canadian list grew this way, as did ours and Longman's and Clarke-Irwin's and Oxford's (with school books providing the main shelter for some). Because it happened this way is no necessary reason for continuing it, but it is a matter of considering how else Canadian publishing can come about.

The buying and selling of imported books can be a moderately profitable business if carefully managed and done well. You can't very quickly launch a big Canadian list on the profits, but with good management in prosperous times you can begin to do the occasional book. The main thing to notice here is not the profit you have assembled but the organization and the know-how. In a few years if you have a good list you have selling personnel already covering the country, you have a knowledge of the market, you can handle the servicing of a few Canadian books without adding to staff. So you have the machinery.

What else do you need? You need capital which we assume you have put away from your earnings. However, if you must finance a Canadian list out of your carefully harvested savings, you will have to move slowly. Canadian books eat capital and give it back grudgingly, if at all. A book of poetry requires $1,000 - $1,500 for a small printing; a novel $3,500 - $5,000; a substantial non-fiction volume of history, biography, or memoirs, with some illustrations, will require $8,000 - $10,000. For one of each, a tiny Canadian list, you will lay out $12,000 - $15,000 without including anything for general overhead or running costs. And you will do well to get your bait back in the first year. If you are seriously going to announce your arrival as a publisher of Canadian books, you probably need not less than $50,000 for manufacturing cost alone, and it had better be $50,000 you are prepared to lose. You need more than capital and a selling

and service organization. Someone has to find the manuscripts, to edit them, to deal with the authors, to design your books, and to look after production arrangements with printers and binders. You don't at first need a big staff for this; you can hire free-lance help, though it is an expensive way of doing things and not very satisfactory. So presently you will decide your choice is between doing no Canadian books, or just the odd one, or to do a lot more in order to support the staff required to do things economically. By then you will find you've added a lot to your costs. The Canadian books aren't getting a free ride any more, and unless they are doing well, they will pull down or eliminate the profit on the rest of the business.

That small operation has worked and can work again. The danger is, or the inhibiting effect can be, that such a publisher is not much committed to Canadian publishing unless perhaps emotionally or aesthetically. He is not committed at all in business terms, quite the reverse. Anytime the Canadian publishing gets too tough he can fire editors and production people and close down an unprofitable department - or just keep it nominally alive. If that is his attitude, he will just publish books that seem pretty certain to make money.

Now Canadian publishing can live, if not flourish, that way, but it isn't a stimulating base for Canadian writing. A writer needs to know that he has a publisher who is interested in him and will do his best to back him; who will try to publish his books as they come along, the saleable and the less saleable provided they are good. That is how it should be, and in the best cases, that is how it is. In this small market heavy financial strains are imposed on the publisher especially in times of depression when money is tight and budgets are cut. If sales go down, running expenses relatively go up, profits disappear, and the publisher does well to break even.

It could be argued, and has been, that this system keeps the patient alive, but he has no prospect of becoming healthy. At least it is true that time is on our side. The small market won't stay small, and the more Canadian writing and publishing there is, the better it is likely to become and the more important. Not that I think you can prove this proposition quantitatively; no one quite knows what brings on the great moments in national vitality and expression. If people are writing and being published, then an atmosphere is generated. You have the makings of one of those periods of stimulus and response when great things are done, great books or important books for their time are born and a people's understanding is increased and deepened. That is what we are talking about, hoping for, working for.

Let me give you some examples of the intensity of capital needs in Canadian publishing. In 1969 and 1970 we imported 104 new fiction titles from Macmillan in London and Viking Press in New York, the first purchase quantities for which averaged 270 copies per title. In the same period we published twelve Canadian novels at an average first printing of 3,750 copies. The capital outlay required to purchase the imported books was $2,524 against a capital investment in the Canadian novels of $43,944. Initial publication of fiction anywhere is risky;

British and American novels fail financially in about the same proportions as do Canadian. However, in the American and British markets a runaway success is always a saving possibility. Lucrative sales to the movies, to paperback houses, or to book clubs occur in New York and London and a major success can pay for many failures. The Canadian market offers no such offset to risk. A successful book here is a great satisfaction but is rarely a substantial cushion for the unsuccessful parts of the list.

Examples could be multiplied and in other than purely trading terms. Canadian books tie up not only more capital but more space. An imported book inventory can be largely controlled in relation to predictable need - bought as required, turned over faster, and paid for out of sales. To publish Canadian books at competitive prices often requires the manufacture of three or more years' supply, paid for within a month or two of delivery. As of December 31st, 1970, we had an average stock of thirty-four copies spread across 8,987 imported titles, against an average stock of 1,256 copies spread across 1,036 Canadian-made titles.

I have said that the present publishing situation in which Canadian books ride on imported books, or schoolbooks, is less than satisfactory, even inhibiting. What if it were all swept away? What if we just left the imported books to find their way in through wholesalers to the retail trade and the libraries and tried to rough out an organization that would just publish Canadian books? All but a few retailers would disappear, all but the largest libraries would find their selection and acquisition problems complicated beyond the capacity of small staffs or at the mercy of wholesalers' selection procedures. And who would publish the Canadian books?

I feel sure the small new houses would be eager to try and perhaps think they have the answer: Just advance us some capital at low interest, and we can do it. I've heard one of the most gifted of them say that with another two or three years of growth he would be at the break-even point. But reaching the break-even point is like getting to the horizon. The more you grow the more your expenses grow and the more capital you need. If all the small Canadian houses were given $100,000 apiece and told to go ahead, to develop by publishing Canadian general books alone - but there would be no more money - they would all be out of business in five years, some of them sooner than that. I am not doubting their abilities, I'm talking about the marketplace in which we all live.

All this means that I am sure Canadian publishing will survive, but perhaps, like so much of what we do, on a series of compromises. I think the publishers of mixed lists will carry part of the burden, some better than others. I think some of the small Canadian houses will survive with government help, especially if they broaden their base, probably by selling some imported books, probably by learning to be all-round publishers. Between us we will do some of what needs to be done for Canadian writers so far as publication is concerned. None of us will get fat on the proceeds, but all of us will get some satisfaction. Even if this much is to be accomplished, we shall need all the interest and help the libraries can provide.

I have not painted a very cheerful picture for the short term in Canadian trade publishing, but those of us who have been in publishing for a number of years have seen worse times and worse prospects.

So long as a publishing business remains in existence we will be creating the Canadian publishers of the future, and they will not come only from the Canadian-owned houses. In recent years the heads of eight Canadian publishing houses and one New York house were men who had learned their publishing at Macmillan of Canada, which many regard as a non-Canadian house. Moreover, the American houses who have moved in here will produce new Canadian publishers for us. One of the most remarkable spin-offs of this kind is Jack McClelland. His father having been trained at the Methodist Book Room, Jack must be regarded as one of the most surprising products of the Methodist Church since the Wesley brothers started the whole thing.

I have tried in this talk to give you a basis for thinking about trade publishing rather than to attempt to answer all the questions.

Appendix to Trade Publishing Speech

As an example of our service problems, normal throughout the trade, I noted last week the following consolidation of reports from the Cambridge University Press on our recent orders. The consolidation was of reports received in a two-to-three-week period. Five titles were reported reprinting, one of them expected in June, one in July, the rest no indication. Thirty-nine titles were reported as not yet published though the advance programme had led us to expect they would be ready. Nine titles were declared out of print, except for such stock as we might have. Thirteen titles were reported as binding, three expected in June, three in July, the rest no indication. New editions of two titles were said to be preparing, of which one was expected in 1972, the other no hint. That took care of sixty-eight titles; the rest of our order was filled. On the same report there were forty-five titles from Macmillan in London similarly accounted for. Six were reprinting, three of them promised for July. Twenty-four titles were not yet published, and ten would be out of print when our stock was exhausted. Three titles were being bound, and of two there were new editions in preparation, one expected in July. A report on Viking books at the same time was much simpler: Eleven were "out of stock" no explanation and no date. Three titles were out of print and five were not yet published. One was no longer available, except in a library edition.

Editing

Francess G. Halpenny

In the last year the publishing industry in Canada has had attention in the public press that is unprecedented. It has been astonishing to see reports and discussions on its nature, its present state of health, its possible future appear in a steady flow. The Ontario Royal Commission on Book Publishing has encouraged a large number of presentations, some of which give a survey of past history as well as of current problems and solutions for the future, and through the Queen's Printer it will eventually be possible for those interested to study this material as a collection. We in the industry, somewhat bemused by our sudden notoriety, have certainly learned a good deal about ourselves, and members of the public who are concerned with books have turned to look at us with curiosity, sympathy, criticism, concern, and, when occasion is offered, they are eager to talk to us with the same mixed emotions.

Of course, a good deal of this discussion has been concerned with the financial aspects of publishing: capital for expansion, agency arrangements, costs of distribution and promotion, international sales, the problems of bookstores and the faults of mass paperback selling, conflicts over copyright and lending and the relation of both to the profits of publishers and the royalties of authors. These are vitally important topics. With improvement in sales, after all, by whatever combination of aids may be found, including self-improvement to make its own services more efficient, the industry can hope to advance rather than falter. A concentration on these financial aspects, however, tends to obscure what is a vital part of any publishing process and certainly one which might result in an increase in lively and valuable Canadian publishing programs with a more secure future. My reference is to the editorial function, a function about which there is some mystification, as any book editor who tries to explain that function often finds. Lest I be accused of editorial vanity in stressing this function, let me quote to you a statement by Roland Mansbridge, made in a speech on his retirement from Cambridge University Press last year:

> If the director is the head, then the heart of the business is made up of its editors; and I am thinking of the heart here not as the symbol of sentiment and emotion (though these have their place in the scheme of things) but as the organ

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FRANCESS G. HALPENNY is Managing Editor of the University of Toronto Press, a position she has held since 1965. She is especially concerned with the Dictionary of Canadian Biography/Dictionnaire biographique du Canada. Miss Halpenny also teaches a course on publishing at the School of Library Science, University of Toronto, and a course at York University. In 1968 the honorary degree of Docotor of Laws was conferred on Miss Halpenny by the University of Guelph, in recognition of her contribution to Canadian scholarly publishing.

> that keeps the life-blood flowing, that is the very engine of publishing. A good publisher can survive a bad sales force or bad advertising and promotion; but a bad publisher can't be saved by good selling or advertising or promotion; he can be helped a bit by these, and by good accounting, but by and large good publishing demands good editors.

What is the nature of this responsibility that editors bear? (I should say here in parenthesis that not all people who carry out duties belonging to the editorial function bear the title "editor" - they may sometimes be presidents or directors.)

In general, editors have two roles to play. The first is to build the publishing list of their press, the second is to watch over the progress from manuscript to printed book of the titles accepted for that list. With any title these two roles may be filled by the same person, but more often by different persons; they may be assigned to different departments in a firm, but they are always filled. Dr. Roger Shugg, formerly editor of the University of Chicago Press and earlier in his career a trade publisher with Knopf, has referred in a recent article to these two roles as "the chief elements of the art of publishing" and he defines them as "the editorial selection of authors and subjects, or list-building" and "the editing of a manuscript to prepare it for publication as a readable book."

I turn now to the first of these roles: list-building. The editors of any firm engaging in original publishing receive from authors a steady progression of inquiries, by letter, telephone, or personal interview, of prospectuses, of sample chapters, of full manuscripts. An author or prospective author may write to a firm - or even to several firms at once - to ask if it would be interested in a manuscript he or she has written or is thinking of writing. Correspondence or personal discussion will then follow, first to determine whether the project or manuscript would come within the field of interest of the publisher and then what encouragement the publisher might be able to give the author about present or future submission of a manuscript. Sometimes the first approach may actually be a full manuscript, unheralded in advance; the jargon of our trade calls these manuscripts "over the transom" submissions. Some inquiries and most unsolicited manuscripts give no promise of publishability by anyone because of all-too-evident incoherence or lack of information; these must be politely but conclusively turned away. It is a fact of publishing life that less than five percent of unsolicited manuscripts coming before trade houses are ever published by them. It may be, however, that the projected work is appropriate for at least preliminary consideration by the firm addressed but in a field in which it does not publish or publishes very little, and the editor may recommend to the author that he approach another firm. The most obvious distinction among publishing fields of interest is on the basis of genre - fiction, poetry, non-fiction - but within any of these, and particularly within non-fiction, there are obviously further variations in subject and form, and most firms develop consciously or by coincidence particular fields in which their list can be said to be "strong." A measure of concentration permits the

development of a more informed editorial judgment about submissions and a mutually supporting promotional effort for groups of titles actually added to the list.

If an editor finds the topic of a submission appropriate for his house - interesting in itself and as presented by the author - and giving evidence of some possibility of an audience large enough to support the costs of production and promotion, an invitation to continue discussion by means of a précis, sample chapters, or the manuscript will be forthcoming. A particularly intriguing topic, persuasively presented by an author already known or promising competence, may be the basis for an agreement to publish before the manuscript itself is seen. Usually, however, a final answer about publishability will await careful editorial examination of the actual manuscript. If his material is at all specialized or technical, an opinion about its content may be sought from an outside person or persons competent in the subject-matter, but with any manuscript the publisher's editor will need to come to an opinion of his own as to whether it fulfils expectations and is in reasonably final form or whether it requires revision. The publishing answer also depends on more detailed calculations based on the manuscript itself: how the costs of production, influenced by such factors as length, appearance, and illustrations, can be met by returns from possible sales. The editor, then, is not free to avoid the financial facts for any title he is reviewing, although his own first concern in the process of consideration is editorial suitability. It may be, of course, that by some ingenuity on his part or his colleagues' or his author's, related to content or presentation, the audience for the book can be made more certain so that the grimmer financial facts can be eliminated or reduced and the final answer to the author be a pleased positive rather than a regretful negative.

Perhaps this outline may give an impression that the process of editorial consideration by a publishing firm usually proceeds in an ordered way, singling out publishable manuscripts to strengthen the matching of its list with its audience. In practice, of course, the procedure is not so even. What an author submits in the early stages of consideration may not reveal the best he has to offer as a writer, and it may even be physically in such unprepossessing form that it cannot be fairly judged; in the rush of a busy editorial program the author may perhaps be turned away too soon. A meeting between an author and an editor who can be interested in and sympathetic to him may sometimes be the result of trial and error in correspondence or interview rather than of predestination. An author is a personality; about authors, therefore, only a few generalizations can be made. Each author must be met as an individual if the most promising relationship is to be built up with him by an editor who has confidence that a book for his list is evident in what is being considered. Authors are understandably sensitive about their writing, to which their energy, emotion, imagination, and intelligence have been given, and they can become impatient at what seem to them delays in reaching decisions, or lack of understanding in suggesting revisions or readjustments, or cowardly skepticism about the number of readers published books might find. In precept and in practice editors must uphold to authors, who may or may not be published, the ideal that adequate time

must be given to review projects; that refusals are reported on editorial grounds not as flippant reactions but as courteous conclusions; that the financial background of certain decisions may try or even disappoint editorial enthusiasm but must be taken into account; that suggested manuscript changes are likely the result of trained editorial appreciation of the greater effect and therefore larger audience a manuscript may achieve without losing, but rather enhancing, its coherence and integrity. Causes of tension between author and editor are not lacking, but if they can be anticipated, both can work together to their mutual benefit, and their mutual enthusiasm will assist not only the development of the book itself but later its success in the hands of the editor's publishing colleagues. For instance, a friendly author is traditionally an important asset of the promotion department which must find the buyers for his book.

Editors building the list of their press are not, of course, simply passive recipients of what comes to them as a result of approaches by others. They are also finders and may be creators. The qualities that make for skill in assessing what has been offered are also those that make for success in finding or stimulating what has not yet been offered. Good editors will have curiosity about what is stirring in the world of ideas and social relations, a lively response to anything they see or hear or read that may suggest a book subject or a potential author, a quick response to words written or said that are thoughtful or provocative or imaginative, with shape and wit, whether the form of expression be traditional or avant garde. Editors alert to what is attracting the attention and thought of the world about them (and I am not, of course, speaking at the level of proposals for more books on yoga or black magic simply because these activities happen to be a current fad), or conscious of the need for a book or books in subject areas as yet barren of them, normally have many publishing plans in their heads, far, far more than there are authors to carry them out, certainly in Canada. They will restlessly watch for the authors that can be attracted to the topics they consider promising. Many a book has reached a publisher's list because an editor encouraged an author's dormant interest that had only reached the point of a tentative inquiry or transferred to a possible author his own interest in a subject so the author would pursue it. This route to publication also has its hazards. The author concerned may be a professional writer accustomed to work regularly and with a reasonable standard of proficiency within certain defined areas; such writers are rare in Canada. Usually the writer, with various claims competing for his attention, will produce a good book in the end only if he makes the subject genuinely his own, and he may well be unable to complete it in the time hoped for or perhaps quite in the form anticipated since the drive of thought and feeling in any living piece of writing can firmly dictate its ultimate direction. A number of the adventures that actually begin may never come to completion, some may not be entirely fortunate in their results, but many are and the books are welcome. The quest continues, in a diversity of fields from the history of the classical past to the problems of rapid transit and oil pipelines.

The paradox of publishing in Canada today is that at the very moment when its future is precarious for economic reasons, the possibilities for editorial encouragement of Canadian publishing programs

seem to be greater. There has been of recent years an increase in the readers of books by Canadians; there has been an increase in the interest in topics related to Canada; our university courses in Canadian literature and politics and society have been attracting more and more students; Canadian fiction and poetry are a stronger force creatively. This is surely the positive side of the current nationalist emotion. Interpretation of this country - its setting, its living, its dreaming, its sorrowing, its rejoicing - by novelists and poets and dramatists and photographers - is indeed essential for our understanding of ourselves and for others to understand us. Possibilities for books of non-fiction which have as their subjects themes from Canadian history and literature or contemporary Canadian society, politics, geography, and art are manifold. Such books are indeed increasingly felt as necessities, as sources of information and inspiration for adults now and as sources of instructional material for those who will be adults soon. We need also works by Canadians who, looking out from this country, comment, either imaginatively or descriptively or analytically, on societies or events or people in other countries by whom we are affected. Examples of gaps will already have sprung to your minds: biographies of major and middle Canadian figures that have yet to be written, studies in Canada's literary history for periods still only broadly sketched, discussions of urban problems and land use and priorities of resources that use Canadian examples, regional and ethnic histories not yet done, presentations on modern China, peacekeeping, and the unity of Europe from a Canadian viewpoint. The development of such publishing programs will be greatly dependent on editors, to listen. to respond, to plan, to encourage. For far too long they have had a low profile in Canada, perhaps because the historical preponderance of agency publishing has meant a necessary emphasis on sales staff. Indeed, one might wonder how far the role of editors has been visible beyond the doors of their firms and at times even inside. Greater recognition can bring increased appreciation of the value of professional competence, on their own part as well as on that of others. In the development of Canadian publishing programs, editors who know Canada well from their own education and their own living, who inhabit this country imaginatively, can and should make a significant contribution.

The second editorial role defined at the beginning of these remarks is that of manuscript or copy editing. It is the writing large of a function each of us performs in miniature when for a friend we look over a paper or a draft letter, or review after an interval a draft article of our own, before letter or paper is recorded in the firmness of electric typewriter or print. The copy editor is also someone reading carefully and sympathetically to catch small errors and to ensure that communication between author and audience is immediate and effective. An accepted manuscript in production will first be examined by its copy editor to discover the author's general theme and plan of presentation, then scrutinized in its various parts in more detail. The copy editor watches for a variety of technical points, from typographical errors, slips in the spelling of names or minor matters of fact, and the pattern set for capital letters and italics, to the placing of quotations and the ordering of footnotes and bibliography in relation to the text they annotate and the information they incorporate. He will also indicate for the author's attention apparent inconsistencies and repetitions in statement or expression. If

need be and if time permits, he may go further and assemble questions about paragraphs or chapters that he feels need consideration if the author's points are to be made clearly and effectively. The editor will also see to the ordering of the manuscript as copy for the printer, visualizing its divisions as parts of a book, its illustrations as displays of line-cuts and half-tones fitted with appropriate captions. Normally an author will see the manuscript when the copy editor has completed his reading and set out his questions, and he will be asked to review suggestions and answer queries. Finally, the editor will incorporate the author's replies to his questions and suggestions and survey the whole text as an approved manuscript whose progress into a printed book he will then watch through the stages of proof and the preparation of its index.

The scope and the effectiveness of this reading of a manuscript will vary widely depending on the nature of the copy, the time that can be given to it, and the skill of the editor. The skill comes largely from experience, although a manuscript editor should have to begin with an eye for detail, a sense of order, a good memory for spelling and grammar and items of general information, and gifts of patience and tact. The handling of a number of manuscripts develops these qualities so that an editor's pencil becomes adept at marking typographical and other literal errors; at querying inaccuracies and incongruities; at maintaining or, if need be, establishing sensible and accepted patterns of punctuation and capitalization. An editor also becomes more and more adept at anticipating how copy will look in print (subheadings, for example, or the cross-references that connect illustrations and captions and description in the neighbouring text). For any book manuscript this kind of copy reading is desirable, indeed necessary, though sadly it is not always given today to the extent that it might be. We are all conscious in our reading not only of undetected or uncorrected typographical errors but of slips in usage and grammar, minor blunders in punctuation and phrasing that succeed in distorting meaning, errors in fact that reference to an encyclopedia or a bibliography would have corrected quickly. Of course, authors may allow some of these difficulties to creep into their manuscripts in the first place; they may even be responsible for discourtesy to fellow authors in erring while transcribing their quotations. But it also has to be recognized that some of the problem lies in the fact that the eye of even the most effective and practised author can be a deceiver; it often reads what it wants to read and not what is typed on the paper, and checks upon one person's eyes by those of others are usually needed. If a book's readers find blemishes on its printed pages rather than the copy editor on its manuscript, harm may well have been done to their appreciation of what they have been reading or their confidence in the information the book purports to give.

The struggle for standards is a complex one. On the one hand readers themselves may unwittingly be aiding the perpetuation of the slipshod because they have been hardened by the deplorable proofreading of newspapers or the imprecision of much talk on television or on public platforms by all kinds of speakers from professors to after-dinner politicians. Reviewers might act as a spark by giving more attention to

this aspect of the reading before them although often they seem to have too little time or inclination to go beyond the reading of the book's jacket, introduction, and early chapters. But it is the publishing houses themselves who naturally have the major responsibility in establishing a good standard of presentation for their books and therefore in building up credits for performance. Editorial review must of course be sensibly designed; it must recognize what a manuscript editor's role is in general and should be for any particular manuscript. On the one hand it cannot, for instance, extend to re-checking all the author's facts - if there had been reason for worry on this score, the manuscript should have been adequately reviewed by a competent scrutineer before the decision to publish was made. On the other hand, it certainly must include a technical visualization of the typescript as a printed unit. The definition of "sensible" for the copy editing of a book may be under special strain because of its tight budget or pressure from the sales staff or the author to meet a publishing deadline. These stresses are never easy to sort out. Nevertheless, if Canadian publishing is to enlarge and strengthen its programs with books of quality, written, developed, and produced here, and meeting international standards in presentation as well as in content, it will need the services of trained conscientious manuscript editors whose work is accorded appropriate respect inside their publishing firms and also outside them.

In describing the qualities of a manuscript editor I mentioned "tact." It is in relation particularly to the author that this term is relevant - relevant and essential. A good manuscript editor never forgets that the copy before him or her is the work of its author, who has laboured a long time to develop a pattern of thought and expression suitable for his subject and original to him. What the editor is seeking to do is largely to remove unwitting obstacles to the author's communication, to assist him to reach his readers more easily and more effectively. An author who becomes convinced that he is being read with sympathy and with good sense will end up being grateful for editorial question marks though his first reactions may be resentment and dismay. There are limits of suitable copy editing, of course, beyond those of time. In the case of poetry, the language and form of the writer are essentially and unalterably private, and in the case of fiction the habits of the publisher's house style must be applied with great circumspection, even those of spelling at times. It is in non-fiction, where authors are intent upon direct peresentation of argument or factual information or description, that a manuscript editor can be of most service to an author. One may perhaps express this difference in a dangerous generalization that should be qualified and may well be challenged. A poet is often intent upon recording personal emotion or reactions, a novelist is working out the destinies of characters living in his own imagination; in the process of literary creation the poet "expresses" or frees himself from the emotion, and the novelist works out his release from the characters who have had him in thrall for so long. Readers then endeavour to participate in the emotion so released or to share the experiences of the fictional characters. With non-fiction readers are spoken to by authors directly and with intent from the very beginning, however indirect the form of the composition, and by and large writers of non-fiction are especially

effective when they have visualized their audience clearly and have written to it. The point is applicable to a wide range of writing styles, from autobiography, reflective travel books, histories, and art books to books about antiques, gardening, and cooking. Addressing the reader in non-fiction, which constitutes such a high proportion of publishing, is therefore a matter of vital concern for authors and later for their publishers' editors. Yet the caution remains. A good editor always tries, while detecting inadvertent errors or pointing out unfortunate contradictions or suggesting a clarification or a transfer, to depart as little as possible from the author's own words or his own rhythms of writing. This respect is a fundamental attitude (which distinguishes good manuscript editing from ghost-writing), and it is also a practical line-by-line procedure. It means that what the editor asks the author to consider is not prescription but suggestion, that his marginal notes are presented not in criticism but in co-operation, that he is ever conscious that he may have misread though concerned that future readers may not be puzzled in their turn, that he will accept the author's considered "no" as well as his "yes". However short or long the editorial preparation for publication, a finished book must be the author's. An editor is most content when reviews and comment recognize and applaud the achievement of his book.

The sponsors of the Institute have asked me to say something about university presses in Canada, and an examination of the editorial responsibility is perhaps a more suitable companion piece than might at first appear. The transition may be made by noting that the two general kinds of editorial activity I have been describing - consideration of manuscripts and preparation of them for publication - are probably carried on with greater elaboration in university presses than in trade publishing. (In educational publishing they are even more elaborate, necessarily, but the nature of the editorial work is also necessarily different in many of its aspects, and it is outside my assigned topic.)

Most of the manuscripts submitted to a university press are specialized works of scholarship with a restricted audience, and these manuscripts are likely to need financial assistance beyond anticipated returns from sales if they are to be suitably published - by "suitably" I mean in an appropriate physical form, at a list price that will not deter prospective buyers, and with adequate distribution to the world of scholarship. In Canada this assistance may come from one or more of several possible sources: grants by the Canada Council directly or through the Humanities Research Council and the Social Science Research Council, or from institutions or organizations which are sponsoring specialized research, or from the press's parent institution by means of funds budgeted for its operation, or from funds generated by the press itself. The assistance itself is obtained in different ways. The research councils and other organizations normally make their grants to individual book projects. Most of the North American presses operate with a general budget in which the net deficit is supported by their university; however, the University of Toronto Press is not

funded by its university but creates its $200,000 annual subsidization out of the net proceeds of its total operation.

The specialized nature of the books that are the chief concern of university presses as well as the necessity of ensuring that the always limited funds available for support of scholarly publishing are used wisely mean that the consideration of manuscripts must be carried out with particular care, and it will normally involve confidential reports from the authors' scholarly peers on the quality of the research and the adequacy of its presentation. Securing these reports can be a lengthy process: starting with a search for those best qualified to prepare them (they may be in Canada, the United States, or beyond North America), usually the discussion of a manuscript with its author when the reports are in and often a return of it for major or minor revision, then a second check on its re-submission, and referral to an advisory editorial committee of faculty that finally recommends acceptance or rejection. Similarly, scholarly manuscripts accepted by university presses often require more extended editorial preparation for publication. In content they may be more complex, making use of scholarly aids such as full notes, bibliographies, appendices, indexes, and with more complicated text; the transfer from manuscript to proof to printed page has to be designed to gain as much clarity and simplicity as possible for the text and its documentation.

Some scholars are writers by native bent and personal compulsion. Many are authors by force of academic circumstance, and this advancement by publication, though that need has unfortunately plagued North American university presses, who in the name of quality and sanity and solvency are increasingly having to develop protective devices against theses and proceedings of scholarly conferences in total recall and ungainly collections of articles by various hands. There is a positive corollary of research in publication, however. The results of research must receive publication if they are to inform beyond the scholar-author's students or campus colleagues and if they are to be available to those who, shortly or later, will write with this research as a base, books for general readers and also textbooks and reference books at various levels. (No one is more responsive to this second effect than the editors of the *Dictionary of Canadian Biography*. Hundreds of writers use its entries for research.) University press editors render a special service to scholarly authors by assisting them to make their research available and to communicate more effectively as writers in the specialized modes appropriate to their disciplines.

The number of Canadian university press imprints has increased in recent years, though there is a rather wide variety in the amount and kind of their activity. The University of Toronto Press, well past its fiftieth anniversary and with a yearly list of some 100 titles, is the largest of these presses. McGill University Press, founded in 1960, became McGill-Queen's University Press in 1969 and had titles in *Canadian Books in Print* for 1970. Its list is gradually expanding. The University of British Columbia has had for some time a Publications Centre, which, with the advice of a faculty committee, issued some books

itself and assisted others to appear elsewhere. That Centre has this year become the University of British Columbia Press with a publishing staff and a formal university press program concentrating on Asia and the Pacific, Canadian literature, western Canada, and international law. (This program is a good example of beginning by building on the academic strengths of the home campus, and the strengths of the campus will likely continue to be reflected in any press's list. Campus strengths can certainly be seen in even the long and wide-ranging list of the University of Toronto Press.) The University of Ottawa has maintained a press, publishing in two languages as befits a bilingual university. Quebec's two well-established university presses at Laval and Montréal have been joined recently by the press of the Université de Québec. Alberta and Manitoba and Windsor and Memorial and Dalhousie (the list is not inclusive) have university press imprints under which they have presented some publications usually related to the activities of their faculty or through which they have made publishing arrangements with another press to produce and distribute individual manuscripts. One might mention as examples Manitoba's publication of the journal *Mosaic* and the series of studies about Newfoundland that the University of Toronto Press prints and distributes for Memorial. The number of publishing functions which are assumed by the holders of these particular imprints varies now, and any future Canadian university press imprints will likely show a similar variation, but on each of the campuses concerned there is or will be a committee to carry out the crucial editorial review of book projects and manuscripts and make the assessment of their scholarly competence.

The development of the older presses and the creation of new imprints reflect the increase in the number of academics on Canadian university campuses and the consequent increase in the amount of research and therefore in the scholarly writing that is seeking publication. As might be expected, the longer established Canadian presses have had a particularly important role to play over the years in finding ways and means of encouraging and publishing the specialized studies needed for an understanding of Canada's past and present. This responsibility has by no means decreased today when trade publishers are finding more hopeful markets for books of Canadian history - national, provincial, and regional - and for works on the art, the geography, the flora and fauna, the folklore of Canada. University presses old and new must still take as a primary concern the counselling and developing, the preparation and publication of the scholarly examinations that will not return their costs in sales but are essential for growth in understanding of Canada's history and literature and arts and for dealing with its current concern about North American continental problems of foreign trade and permafrost, urban growth and cultural identity.

For Canadian university presses to confine their interests to Canadian topics, however, would be to present on their lists a distorted picture of the research interests of scholars in Canada today. Those interests are broad indeed, stretching from the ancient civilizations of the near and far East up through the classical eras and the Middle Ages and on to the political, social, literary, and artistic history of six centuries of living on all the continents but especially Europe and North

America. The periods are not listed idly, for it would be an easy exercise to point to specific examples of work by scholars in this vast range of periods. Thus recent books of the University of Toronto Press include studies in ancient Chinese grammar and the 1949 Communist revolution, Arabic inscriptions, Greek fortifications, medieval verse romances, the gardening tastes of Alexander Pope, the novels of Thackeray and Henry James, modern Irish drama and Norse sagas, and the philosophical systems of Newton and Collingwood. So too beside the *Literary History of Canada* (now contemplating a revised edition) stand major projects on John Stuart Mill and Erasmus. Not all the works unrelated to Canada will be published by Canadian university presses, of course; they may well go to university presses in Great Britain or the United States which have kindred works on their lists or attract submissions by the prestige of their imprint, but there is a definite need for scholars in Canada to have available to them the support, both financial and moral, of Canadian scholarly series and more accessible editorial and other professional services. The opportunities for such guidance as far as editors are concerned appear constantly: They will often find themselves, for both Canadian and other subjects, giving many suggestions at various stages to authors they meet in or away from their offices, on campuses, or in correspondence. The Canadian university press must be able to assure all its authors that their books will have access to the international world of scholars. University presses everywhere have always been particularly concerned with foreign sales, and an esstential service to Canadian scholarly writers is to make sure their books are available in the United States and Great Britain and Europe and Japan and are sent for review to the major journals in relevant disciplines.

The financial challenges involved in attempting to cope with these needs were never slight and have always had to be faced by trying to run a non-commercial activity as efficiently as possible. The challenges are now becoming more and more serious with the increase in manuscript submissions due to the increase in the scholarly community (and of course, the cost of consideration of what is not published must be accounted for), with the rise in production costs without a fully compensating rise in the level of outside subsidy from such bodies as the research councils, with the limitations on library purchasing budgets - which are particularly acute now on the important American market - with the present restraints on university budgets that often injuriously reduce the allowance for a press or a publications committee and with the rigidities of formula financing by government that leave little elasticity for aid to operations ancillary to teaching. In these difficulties some tightening of criteria for acceptability of manuscripts may have to occur, and the result may be partly a gain for if trade publishing is vulnerable from the trivia it releases, scholarly publishing is harmed by the dead weight of impenetrable prose it can inflict. It may be noted here, incidentally, that university presses in these days of microfilm and copy flow most certainly do not exist to publish theses; indeed, there are signs that as a group North American university presses now are merely not refusing to consider unrevised dissertations but are beginning to attack the process by which a test for capacity to conduct research has swollen into a tome written with great

effort for an audience of five examiners. However, a remedy for financial stringencies should not be sought in adding to the list more and more titles that will be self-liquidating or commercial successes. Many university presses do have some titles that by design or simply good fortune are sources of revenue beyond their costs, and they are valuable, indeed invaluable, for this revenue will help to support the rest of the list, but a demand that its titles be self-liquidating would be a denial and falsification of the whole purpose of a university press. Some assistance may well come from continuance and expansion of co-operation among the Canadian presses, particularly perhaps in aspects of distribution, in a way that is parallel to suggestions being made to the Royal Commission. (The June, 1971 issue of the University of Toronto *Press Notes* takes up this topic of cooperation.) In the long run the maintenance of university press publishing depends on the active consciousness and vocal support of the scholars themselves, realizing it serves needs that must be met if they are to be able to write and to read the books on which the vitality of their disciplines finally depends.

Book Design and Production

Frank Newfeld

It is encouraging to read a simple, terse, and unadorned title for this subject. Usually our brochures tend to qualify with embellishments particularly when introducing "Design". Titles glitter from "The Canadian Book Designer", "Canadian Book Designing - the New Profession", "The Aesthetic and Economic Contribution of the Canadian Book Designer" to "Did God Create the Canadian Book Designer?" These normally elaborate titles or subtitles for Design lectures presumably are intended to reassure participants in publishing seminars that there is method in our madness and that there is some valid underlying technology brought into play, despite the long hair and rallying cries of "Vive le livre libre!"

The very fact that the title quietly and in a matter-of-fact manner links Design and Production is an interesting sign. With the volume of manufacturing, the complexities of methods, and the vagaries of suppliers' financial sforzandos, these departments show the need to join and grow; instead they appear to withdraw to a degree as far as the individual in other departments is concerned. The contact between publisher and manufacturer has also changed. The stakes are higher, the time is shorter, and the very complex constant contact has (or should have) surrendered to more orthodox corporation practices. In other words, it is seldom possible these days to amble over to a printer to check a proof and meet one of one's own editors there; the larger-volume operation of today demands centralized controls.

Design and Production are primarily concerned with the packaging of the product, as prepared for palatable metamorphosis by Editorial; and though the team concept - which will be discussed later in detail - is absolutely essential, direct design and production involvement of the editor on the whole has changed. The governing economics can no longer indulge any but the professional nor be those applied to each individual book; rather, they must be applied to the publishing problem of the particular publishing season as a whole.

We hope to cover the following topics in this paper:

1. An investigation of book categories and the package approach.

FRANK NEWFELD is a free-lance designer, lecturer and, president of Macpherson/Newfeld Fashions Limited. Until 1970 he was Vice-President, Publishing, for McClelland and Stewart. His many design assignments include projects for the Royal Ontario Museum, the National Gallery of Canada, the Museum of Modern Art in New York, and for publishing houses: Little, Brown, Longmans, Oxford University Press. Mr. Newfeld has won over 130 design awards. He is author of The Princess of Tomboso and co-author of Great Canadian Paintings.

2. The packager's role or visual role in the publishing group.

3. The packager's responsibility relationship to editorial and the packager's responsibility relationship to production.

4. The aesthetic and economic responsibility of the packager (which you will find scattered all over the place).

5. The components of the book, as seen via the biograph.

6. Tools, skills, materials, and other do-it-yourself-on-the slyisms, in discussion.

You may have noted the assiduous avoidance of the use of the word "designer". This is done on purpose. The term has become as misleading as its predecessor: "artist". The role has changed so completely that professionally the term designer is more applicably a synonym with "publisher's page putterer" or "talented hands", which in this day and age are a dangerously incomplete commodity. A new term should be coined for this member of the creative cast responsible for the conversion of manuscript to product. A term that acknowledges participation in the inception, rather than a term like designer, which often has the connotation of confining this talent to the areas of placement and shape conception.

There are as many misconceptions on the publisher's part of the full responsibility of the packager and visualizer as there are evasions through inefficacy on the part of many "designers" who have opted for this title in preference to "artist" because they cannot draw - a fact easily perceived - and, alas, often cannot design - which failing more often goes unperceived until too late. I wonder how many present this afternoon consistently equate type specification, mise-en-page, and the immediate engaging of a designer with illustration and the engaging of an illustrator? And how many publishers prefer to ignore bad design or bad typography, whilst very conscious of bad illustration? Complete talent on a professional level is rare. Unfortunately, those packaging areas other than illustration (where amateur results glaringly speak for themselves) have a strange charisma, and everybody wants to have a go. Let me hasten to add that this complete talent need not necessarily nor easily come with an "art school" background. To give a perfect example of this complete rounded member of the team take Bill Toye of Oxford University Press. I am sure there are others in Canada, and the only reason I do not know them is that I don't get around as much as I used to. And let me add that the subjugation of full participation is almost as much the fault of the now-called, for want of a better term, "designer" as it is of the publisher. And let me hasten to add that to date the availability of the man has found the job, rather than the availability of the job finding the man. It is also true that the advent of a new editor is greeted with relief, followed by general agreement to give the editor time to acclimatize, whereas the advent of a new "designer" is greeted with trepidation, followed by a general scepticism of his ever getting to work on time.

This changed world of ours - changed in volume, type of publication, attitude by and to suppliers, sales, even internal spiritual and physical environment - occasioned by our emergence from the ranks of compact happy little families into voluminous and somewhat mazelike folds of corporations profoundly affects the area of the final product and, as a result, affects the relationship of the "editor" to production, to visual, to the publisher, and for the same reason will affect any permutation of the group relationships.

There is emerging a need for what may seem to be little (empiric) empires. Built-in bookkeepers, manufacturing moguls, progress pursuers, visual valentines, contact through channels: The packagers will become more manufacture-oriented, with tight internal control. The team concept, appointed as publishers of a project, appears mandatory. Each member would apply expertise, not just his level of expertise but true expertise, to produce the package. This concept leads to a greater pride of personal performance and even to a peculiar privacy of function.

An Investigation of Book Categories and the Package Approach

Three basic categories, with sub-categories, can be established:

1. The first area, where editor-production-packaging involvement is less than slight.

2. The second area, where the creative cast begins to emerge as a consulting, co-operative unit.

3. The third area, where the involvement is so nerve-rackingly complete that the delineation of specific responsibility is one of relief, but hard to come by.

The non-involvement book

The first group takes care of the non-illustrative trade book, the novel devoid of tricks compensating for author aphasia, in other words, the book that goes through the machine with minimal design problems to be encountered. In these the choice of typeface should be made from an approved house selection of typefaces, as would basic format or treatment. Chapter treatment, title page, case material, jacket - all are factors more pertinent to the sales package, once past the pre-preparatory orientation meeting on the book, which we'll assume takes place. Decisions on choice of jacket executor and briefing go to the creative department. The approval of jacket, once past the verbal scrutiny, becomes one of weighing first the aesthetic factor, then the sales factor, and only thirdly the factor of editorial fidelity. The aesthetic is put first on the simple assumption that though a jacket proposal must be delivered to the house, it need not be passed automatically by the packaging group, thus providing a discriminate vetting of material.

Again, general product policy as related to the package must be made by the responsible authority, authoritatively or communication becomes impossible and you get "it-will-come-back-in-any-case" type of work.

Two incidental comments not intended to irritate publishers, too much: We will assume that our publisher possesses a clear house-style manual, one which knows how to spell, punctuate, abbreviate with logical consistency; and that this manual is followed. Many designers - some deservedly, others not - suffer from what is termed "a hand complex". Often the packager's creative thought processes are disdained, and he is commissioned purely for his technical skills. Instead of being given a problem to solve, he is too often given a solution to translate visually. Call them eunuch solutions, dreamed up by someone who knows what needs to be done, how it is to be done, but cannot do it himself, so engages someone to do it for him. If the selected packager is in need of such direction, he really should not be allowed near the product in its virgin state. The result can be quite traumatic.

The part-involvement book

This group encompasses textbooks, complex trade books, illustrated books, special projects, certain poetry books (though generally these could properly belong to the first group), and here the team engages in the function of discussed decision.

May I get personal for a moment? My favorite books are a series of poetry books. Daniel's *Chequered Shade*, Cohen's *Spice Box of Earth*, *Heaven Take my Hand* by Weisstub. On the first two I worked with Claire Pratt, and without the kind of editorial-visual communication that she established the books would not have been so successful nor so pleasurable. But here it was not the banal design involvement of "illustrator do an illustration here" or "Let's have a nude, suitably covered for our Canadian market, on the top side of the recto." Rather it was a matter of engendering an enthusiasm, of a verbal discussion of the poet's intent and the poetry's requirements from the audience: a match-making function, one that uncovers the need of the special tune of the code that the packager applies.

On the textbook the editor becomes a kind of sub-art director. Here the ingredients of the package are governed by specific pedagogic demands. Here the need of explanation of function becomes paramount, both in areas of the written code and pictorial code used for the author. I will elaborate on this in the units dealing with the specific relationships. On a special project two parts, editorial and visual, stay closely involved even beyond the initial planning stage, naturally, so does production. (But his involvement with the creation of the package has now progressed to the more mundane though essential matter of keeping his cool while the manufacturer cools his heels to the point of shuddering and the publisher becomes convinced that it is all a conspiracy to ensure that none of his books ever be published that particular season.) An example of this would be an art book. Here in all likelihood a name-packager would be sought. We encounter problems of

comparison spreads, chronological continuity, and size relationships of the illustrative material. The editorial demands assume a great measure of importance, and the editorial representative often acts as a stabilizing force. The package or design director who does not afford team contact and is not ready to relinquish a post-concept leading role to the team is very foolish.

Complete involvement

Bear in mind that in the first group discussed, a logical sequence of completed endeavour has taken place. In other words the author has passed his completed manuscript to the editor-publisher, who has passed the edited manuscript to be translated into a saleable product. Admittedly, once past revised page proofs the author again emerges with minor changes of heart, but that adds a little spice to our human lives.

Bear in mind that in the second group much the same sequence initially takes place. Everybody involved can go away and do his bit.

This third category "grows" a book in an entirely different manner. Into this category would fall several types of product, some not even books. Take S R A's box of loaded dice, for example.

Let me dwell on one type of book alone: the wave of half-look, half-read book, such as Time-Life, Heritage, Canadian Illustrated Library, or books such as "To every Beny there is a Roloff".

Perhaps the easiest way to describe this is to go through the prenatal procedure as we have encountered it. I will omit this from the Editor-Packager relationship portion where it properly belongs, so shift it to that part of the lecture in your minds.

The steps then are:

1. Preliminary meetings. Selection of subject, author. The establishment of visual and literary philosophy. Package specification. Costing, possibly leading to revised package specifications.

2. Preplanning in detail. The division of the book. Rhythm of designated allotments of prose versus pictorial. Selection of pictorial content to be acquired.

3. Final selection of illustration, final editing of script.

4. Final product proposal.

5. Physical assembly.

On this type of book the packager is almost as much a landscape architect as the editor; he is not just a gardener. He works as

much with the team as the team works with him. Communication and decisions are made in the group, with clear-cut understanding that each professional speaks in his own area with authority and expertise, and not because of a tolerant attitude on the part of others, just because he's a nice fellow. There is no room for talented hands. This is not a game, nor a place for the engaging of second class citizens to bolster insecurity.

The packager's role in the publishing group

The three categories of product just discussed and the extent of each publisher's involvement determines, of course, the importance and seniority of the position of packager. In the full-fledged house, however, I would expect this person to have these attributes and fill these roles:

He could be a publisher.

He would know manufacturing as well as does a production manager.

He would understand the editorial function and be conversant with the editorial responsibility.

He would assume the physical direction of the package professionally.

He would be completely conversant with point-of-sale practices and be able to produce for purchase professionally rather than on a hit or miss basis.

He would understand the economics of publishing and manufacturing and direct the involvement of the product in direct relation to the publishing intent.

He would understand the new aids (visual, that is) that today's technology affords him and understand their application with discrimination.

The creative and packaging responsibility in relation to the editor

Some areas properly belonging under this heading have already been discussed and should be kept in perspective.

This is a tricky area; the publisher's product proudly proclaims printed praise for the author, the illustrator, the designer, and scarcely ever a mention of the editor. Well, we've managed with badly illustrated books, even non-illustrated books; we've managed with badly designed books, even non-designed books; but try managing with non-edited books. Of course, I've known publishers to flog some horribly edited books too, but that's understandable. Who has time to check beyond sales returns, jacket design, and bad printing? And it must be

borne in mind that the editor is the author's representative. The editor is also the publisher for the particular project.

Some points: The visual or package requires professional individuality rather than an abstract application of *deja-vu* or worse. Thus format, type selection, tensile quality become the packager's contribution, just as the editorial embellishments are the responsibility of the editor.

Specific solutions of problems are also the responsibility of the packager. Matters such as chapter-head treatment, prelims, extract treatment, the treatment of tables, become a design responsibility. To be specific, an extract can be set up in half a dozen different ways, and the final decision should be governed by related type problems encountered. The editor does act as a lifeguard, though if artificial respiration needs to be applied too often, it is better to make a change in the creative end than to resort to constant design insemination; that may seem more personal, more chivalrous, but in the final analysis usually proves painful. The editor should see specimen-pages. This with a professional should be a point of information, but the editor must have the right to safeguard against non-professionalism. As far as illustration, particularly if a textbook is concerned, the editor must be involved in a senior capacity in two areas: accuracy of illustration and appropriateness of selected subject. Art direction would be established at a pre-orientation meeting at which a senior packaging person has charge. I question the efficacy of dual confrontation on aesthetics; the result may be eclectic artwork.

The Preparation of Manuscript for Preparation for Manufacture

The first essential is an editorial report and an editorial transmittal form. The packager responsible must have all the facts at hand for the proper translation of manuscript to book, particularly where the size of list precludes complete reading of manuscript. The transmittal must give all pertinent facts such as:

1. Prelims transmitted and prelims to come.
2. Manuscript pages transmitted.
3. End matter transmitted, end matter to come.
4. Special problems, lists, dialogue, tables and their location.
5. Illustrative material (in the case of textbooks) at hand and required.

The manuscript itself should include: chapter titles clearly marked for cap and lower case, even if typed in caps, in case a decision is made by the packager to go to upper and lower case; other titles or

sub-titles in a relationship sequence, such as A: B: C: D:, to enable a treatment decision; extracts, marked with coloured pencil down the side of the passage to allow for treatment. Naturally, if differentiating treatment of more than one type of extract is required, then these must be flagged and also explained in the transmittal form.

What then does the editor mark? Anything consistent with the editing of the manuscript and the house style, but nothing to which an arbitrary visual taste concept should be applied, such as raised or drop initials, amount of paragraph indent, and things such as bold caps for emphasis and so on. Believe me, if your designer requires you to do this, he deserves the title; the editor has more important things to do. In brief, the editor represents the author, as far as the publishing functions are concerned, but the packaging requires as much its own area of execution, as sales or marketing. For that matter, however, I would expect an editor to be quite concerned that the product be published properly, on time, and afforded the proper chances of success in all areas.

The Creative and Packaging Responsibility in Relation to the Production Manager

Again, the size of the house can materially alter this. In the larger publishing house it is the creative director or art director to whom design problems come. Basically, and this cannot be done without a qualified person, your packager governs your cost, since it is his responsibility to choose size and materials; he dictates not just the number of pages, but by his concept governs the cost of plant, in all aspects as well as manufacture. Thus size of run and budget availability should not just interest the man who governs the physical; he should know what to do with them. I know one publishing house where the designer does not know what paper or binding material he will get and does not seem to care. That is sick. That publisher has acquired just a pair of hands. I know another house where the designer knows, and does not care, and has indulged in design pyrotechnics that make the price prohibitive. No one stopped him, and that is even sicker.

Thus the production manager has a responsibility in this area, to be on the alert for budget overflow and as an expert in printing also to be on the alert for design overflow. The responsibility for a design schedule lies with the creative department, but the creative department's responsibility is to the production department manager and to the letter of the agreed terms of the schedule. Production and design must work in the closest liaison, since supplier selection by production must be based on the manufacturing demands placed by the packager. Preparation of all material must be to the physical satisfaction of production.

In brief, upon reaching the final stage of metamorphosis, that is, manufacture, production takes the leading role. By the same token production must ensure that the publisher's demands (here the packager becomes the other face, to editorial, of this Janus-head) are properly met.

If the production manager has more the function of art director, then the above need to be dissected; if not, then his function is one of producing rather than creating.

From within this mundane-sounding area there often emerges a voice of reason and inspiration and once in a while blinkered paranoia. Apart from the obvious area of schedule control, the "good" production manager acts as a patient manipulator of internal temperament and budget and a gentle persuader of supplier to maintain cost and programme in face of the seemingly inevitable snafu encountered with every new title. In spite of these snafus some remarkably interesting books have been produced in Canada.

Epilogue

Some five or six years ago, book design found a veritable garden of Eden in Canada. Well, who bit the apple? Who is Eve? And who is the apple? Let's remember that though the apple-eating brought about the transition, it was a symbolic act, to accommodate a scene to a time of change, and had Eve disliked apples, the management would have found another way of terminating the lease.

Who are our Eves? First and foremost one - boasting twin dials, and a full-colour screen in place of a fig-leaf. The tremendous effect on a two-dimensionally oriente[illegible]ociety - its pleasures, its culture, its language, its communication by this product of modern day technology is only recently being realized.

To my mind all the other Eves are first cousins to this one. Communication is fast becoming a means to reach a community that confuses the three- and two-dimensional. More and more we depend upon transitory imagery translated from the three-dimensional, via technology, to the two for our culturals, like microtape, like Herbert Read's T.V. series. It is far easier having a piece of sculpture moved, than to have to move around it. Accompanying a friend to buy a dress to see if you like it, it has become easier to judge the result by looking at the mirror image rather than by looking at the friend.

On a recent panel at the University of Toronto, I accepted the computer as a means of book production at most levels. The reaction was surprisingly negative from the point of view, "we'll be denied those things of beauty enjoyed by our fathers before us".

We are becoming conditioned to using several of our senses simultaneously yet half-heartedly, rather than one concentratedly, as in the days of "Glenn Miller" and "Amos and Andy".

Another Eve is the condition of the economy, which has affected the Publisher's attitude drastically and forced categories into extreme levels, usually two extremes: over-design or design-invisibility. The middle-rung book has all but disappeared from the design bill of fare.

In its place the coffee-table-item is being offered to the designer. It is lucrative; a design fee of $4000 - $5000 is not all that rare any more. The stakes are higher.

Which brings us to the last Eve: possibly the biggest apple-polisher yet, the obsolete designer. The visual communicator of, and for, today's publishing must be more than just a page-putterer. If a computer can supplant a draftsman, it can, properly fed, give of the milk of understandable typography.

True, the narrow horizons with which most graphic graduates are content have always had to be broken through before producing a top designer, and this applies even more vigorously to the new role of communicator. Otherwise, the best he can achieve is a cute level of graphobatics. The book is still with us and will be. The clue is how well and appropriately we endow it with the necessary attributes to retain its place under today's changed conditions without undergoing too great an artificial metamorphosis.

Notes on Canadian Copyright Law 1971

Marsh Jeanneret

I think I must begin by saying that any of the observations I make on the subject of copyright to you today are passing observations only, not final conclusions on my part, and most certainly not final conclusions on the part of my colleagues on our Ontario Royal Commission on Book Publishing. It is a delicate matter for me even to speak informally on topics which are *sub judice* in several places in Canada and even more delicate for me to do so on the heels of the Economic Council of Canada's *Report on Intellectual and Industrial Property*. All this is not to suggest, of course, that our Ontario Royal Commission on Book Publishing may not have a good deal to say on the subject of copyright as it affects the book publishing industry nor that we shall be inhibited by the fact that copyright is a federal field of jurisdiction. We consider it our right and indeed our absolute obligation to consider the consequences of various changes in the federal legislation to the book publishing industry in Canada, as well as the consequences of no changes at all, and, therefore, we shall say whatever we think should be said in the form of recommendations which we hope will be seriously considered by Ottawa in due course. In this regard it has to be noted that the Ontario book industry publishes primarily in the English language and the Quebec industry publishes primarily (but by no means exclusively) in French. The latter has already spoken out strongly regarding the *Report on Intellectual and Industrial Property*, and I am sure you would expect to hear something from me on this subject today. But remember that anything I say is in the nature of interim comment only, that I offer it only in my personal capacity, and that I reserve the right to change my views. All these demurrers put me in mind of the plight of the man who had been visiting his doctor over a period of several years in search of a cure for a serious case of falling dandruff. One day when he came into the medical centre, he found his doctor grinning like a Cheshire cat. "Have you really found a treatment that's going to work, doc?" he asked. The doctor smiled with the confidence of a Dr. Salk on the afternoon he discovered polio vaccine. "Indeed I have," he exclaimed. "What I want you to do is dye your hair pure white, *and for God's sake, STEP GENTLY!*"

And so what I propose to do is step gently about in the subject

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of copyright, bearing down just a little on a few topics that have, in my opinion, some special relevance to librarians in particular. It is a subject in which the problems are almost infinite in number, even though most of these problems have led to very few conclusions and are characterized by a complete lack of unanimity between copyright creators and owners on the one hand and copyright users on the other. And for reasons I have already mentioned, if anything sounds like a conclusion regarding the kind of legislation that is needed or not needed, please distrust your hearing.

It may or may not surprise the librarians among you that unpublished letters and other unpublished manuscripts held by libraries and museums, although they may, in the absence of instructions to the contrary, be exposed to examination by the public, are themselves the subject of perpetual copyright. In this country they can only be published by permission of the copyright owner. As a scholarly publisher myself, in my spare time, I find the idea that the copyright on such materials should be perpetual to be objectionable. On the other hand, and I stress that what follows is a seemingly contradictory position, I am not sure that public exhibition of manuscript materials by a library or other institution, however they may have been acquired, should be possible without permission of the copyright owner or at least without an effort by the institution in question to find such copyright owner for the purpose of seeking permission. When exposure occurs through a public lending or reference institution and when it occurs after permission has been granted, then I think that publication should be deemed to have occurred. Let us consider some of the practical situations to which we are referring.

Libraries frequently receive private archives from public figures or from the estates of public men, and, when this happens, they normally honour implicitly any accompanying conditions such as that no public access be granted for a fixed period of years. It would be helpful if this practice - that is to say the right to impose restrictions against exposing - received statutory recognition. Perhaps it would also be desirable for such limitations to be required by statute not to exceed a fixed period of time: perhaps fifty years from the author's death, perhaps one hundred years even, although I would favour the shorter period just mentioned. Note that I am speaking of a limitation on term in the unpublished work only. Upon publication within the limited period of protection I am proposing, normal term respecting a posthumous publication would begin to run, and this (except in special cases) is fifty years from publication.

But as I intimated a little earlier, it might be even more valuable to broaden the definition of publication under the present statute to include lawful and authorized exposure of unpublished manuscripts to the public under all circumstances. This does not constitute publication at present, as I have already noted; therefore, it does not constitute infringement either, although what the public does with the manuscripts when they examine them can very easily constitute infringement. Indeed you may be startled to learn that it is not possible to

indulge in fair dealing, in the sense of copying, with respect to a manuscript that has not actually been published. What are some of the other reasons why exposure of an unpublished manuscript, with permission to expose having been given by the copyright owner, should constitute publication?

Take for example the question of graduate theses, doctoral dissertations, and the like. An authorized distribution of fifty or a hundred copies of a thesis, whether in response to orders or otherwise, to a series of libraries does probably constitute publication, with resulting effects which I have hinted at and which I shall expand on slightly in a moment. On the other hand, the deposit of a single copy of a manuscript in a library does not, under our system, constitute publication. The technological advances which have so vastly increased the accessibility of library materials to an ever-expanding body of users, often at different institutions simultaneously, make it quite undesirable to have to distinguish (from the standpoint of published status) between the deposit of one copy of a manuscript in a library and a deposit of, say, a number of copies in a number of libraries. Section 17, sub-section 2 provides that, among the acts which do not constitute infringement of copyright, is to be included any fair dealing with any work for the purposes of private study, research, criticism, review or newspaper summary. "Fair dealing" has been the topic of some definition in the course of litigation, and clearly does include the right of an individual to make a single copy of an extract of a work, possibly of the whole of a work, for any of the purposes just mentioned. I was myself once involved in a leading case in which the defendant (not myself) pleaded that he had had the right to prepare a seat-work exercise book for pupils in the course of which he quoted some fifty or sixty passages from one of the published textbooks of the firm for which I worked at that time. His argument was that the seat-work exercise book he was preparing was intended for private study, but the court held - quite logically, I think - that private study means private study by the individual who does the copying. This decision strongly suggests that library photocopying of copyright materials can only be legal when performed by the recipient, e.g., by a coin-operated machine. I find this distinction a little silly, but possibly real.

On the other hand, as I have already intimated, fair dealing in the sense of copying even for the purpose of private study, research, criticism, etc., is not permitted with respect to an unpublished work, granted that in actual practice unpublished works deposited in libraries are subject to being dealt with in a host of ways. This may or may not come as a surprise to some librarians, but as has been pointed out in litigation on the point, it would be manifestly unfair if an unpublished literary work could, without the consent of its creator, become the subject of popular criticism, review, or newspaper summary. But once the copyright owner, meaning the author in the first instance in nearly all cases, authorizes publication, he also exposes his work to fair dealing, and rightly so. There is no way to mount a valid argument that publication in any way of a work which the author did not intend to publish, that is make available to the public, should constitute fair dealing if

it had to entail, as it probably would, making the work available in published form for the first time, and without the permission of the author.

It is for the reasons stated and implied in what I have just been saying that I think some changes should be made in the statutory definition of publication - although not for the purpose of depriving the copyright owner of his right to leave his material unpublished until he is ready to release it. From the standpoint of the library user, for example, it is desirable that dissertations and theses - to mention one kind of work hitherto normally considered to be unpublished when only one copy has been deposited - should be subject to fair dealing in the same way as all other published books in the library's holdings. This desirable result could be achieved, and other protections would be accorded the copyright owner at the same time if (a) the definition of publication were expanded to include the lawful exposure to the public of even one copy of a manuscript continuously over a reasonable period of time ("lawful" meaning with the copyright owner's permission) and if (b) libraries were thereby required automatically to secure permission to publish in this way from the copyright owner, whenever the latter is known or can with reasonable diligence be established. A change of this kind in the statute would make fair dealing with manuscripts hitherto considered unpublished possible for the first time and would also legitimize whatever degree of photocopying should be permitted under the head of fair dealing. Once again, note that there can be no lawful photocopying of unpublished manuscripts at the present time. I did not say that there can be no photocopying of manuscripts, lest you smile; there can be no *legitimate* photocopying of unpublished manuscripts without permission of the copyright owner because there can be no fair dealing with them in the sense of copying.

If lawful exposure to the public continuously over a reasonable period of time, that is to say authorized exposure, were to constitute publication, the copyright term would begin to run with the death of the author or with this act of publication by exposure, whichever occurred last. Universities would be able to procure the right to publish theses and dissertations from their authors as a condition of enrolment of the latter as students or as graduate students, granted that these authors might limit the scope of the transfer or licence to exposure of the kind already mentioned. But whatever degree of right to publish was required could be insisted upon as a condition of enrolment; it is hard to see how it can be taken away from students by any unilateral action of their universities as is so regularly assumed to be possible at present. At the same time copyright owners of important archives would be assured of privacy when they wished to defer publication but wished at the same time to place such archives in professional custody, that is, they would no longer be tempted to destroy such archives for fear of unauthorized publication through public exposure. Manuscripts exposed to the public would doubtless tend to carry notices of copyright ownership as a matter of course, preferably the Universal Copyright Convention Notice, and the way for researchers wishing to procure permission to publish b ond the limits of fair dealing would be made clear. Also the availability of

many important manuscripts for publication after the expiry of the normal copyright term in published works (assuming that they had been exposed by permission of the copyright owner in the first place) would be clearly established henceforth, and the invitation to would-be users to seek licences for re-publication rights would begin immediately. The library's position with respect to the manuscript materials it might lawfully publish by exposing, as proposed here, would be that of a licensee or of an assignee of the copyright in whole or in part, precisely as the copyright owner might determine at the time of granting the right to use.

The suggestion I have just made differs materially and intentionally from the provisions of the United Kingdom *Act* of 1956, which in Section 7, sub-section 6 provides that after fifty years from the death of an author and after at least one hundred years from the creation of a work which is in copyright but has not been published, and where the manuscript or a copy of the work is kept in a library, museum, or other institution where it is open to public inspection, then copyright in the work is not infringed by a person who reproduces the work for purposes of research or private study, or with a view to publication. You will note that my suggestion relates to current works by living authors, including graduate students. I sometimes wonder if the students of Canada realize the extent to which their works are made available for what is, technically at least, misappropriation by the institutions in which they study; the saving grace is perhaps that most of this misappropriation is by their fellow-students, granted that the library is somewhat more than an accessory before the fact. In short, there is an excellent opportunity here for some statutory improvement of the present situation, which is one where practice and the law diverge.

It may be of some interest to you to realize that the mere delivery of a lecture probably does not constitute publication. Apart from certain special rights granted to newspapers to report public lectures, it seems that when a lecture is delivered without notes and without having been expressed to some extent at least in a material form having a character of reasonable substance, it is vulnerable to copying and possibly even to formal publication by a second party who would enjoy copyright protection (even though he might acknowledge the authorship accurately). It does seem to me that the author should be fully protected against every such possible misappropriation of his creative work, especially in this day of omnipresent and highly portable tape recorders. Apart from the right of a newspaper to report a public lecture, which I think should be retained, it seems unthinkable that important lectures - which are more and more commonly closely related to later creative works of literary criticism and political commentary, as we all know - must be "read" in order to be capable of protection or at least must be cast in a form that can be read. I think that the statutory protection should be extended to include the content not only of lectures but of interviews and discussions, for example, interviews and discussions of the kind we see and hear on television and radio. There may be lawyers who would disagree with me, but I have not found one who can convince me that an almost parasitic kind of publishing industry could not be invented to publish books based on the informal, but frequently highly informed,

comments by public figures wherever they might come from. Just think of the commercial possibilities of a book made up simply of news photographs of the Prime Minister, held together by a substantial text derived from recordings of his public interviews and news conferences and attributed firmly to him as author. If I am not mistaken, such a publication has already been announced. Or think of a book attributed to Pierre Berton, Gordon Sinclair, or other well-known journalists or speakers, but based merely on the recorded extemporaneous comments of such individuals collected over a period of time, probably by radio or television. Another apparent copyright exposure arises where research workers interview individuals in the course of field studies. The degree of control over publication which can be exercised by the authors in such cases or by the organizations employing the research workers, for that matter, should hardly turn on whether or not a written manuscript exists. And in this day of multi-media, when librarians are directors of resource centres and as likely to be tangled in miles of audio tape as weighed down with armfuls of books, these issues are serious ones.

For the reasons I have given, I think that Section 2 of the *Copyright Act* should broaden the definition of a "work" to include speeches, lectures, and interviews, whether or not these exist in manuscript form, so long as their form is tangible, e.g., a sound recording made by anyone. The ability to prove authorship of the verbatim text would in practice be as feasible for the author as for the copyist, and the right of the author to restrain the latter would be assured. As I have already noted, the special rights granted newspapers (under Section 17, sub-section "e") need not be altered. The revision would be required in Section 3, sub-section 2.

I assume that this group is aware that the normal term of copyright in Canada is the life of the author and fifty years after his death, except in the case of posthumous works which are protected for fifty years from date of publication. Another exception in the case of literary works includes those of joint authorship, in which copyright subsists during the life of the author who dies last and for a term of fifty years afterwards. Photographs are another exception, the term including photolithographs and other works produced by processes analogous to photography. In these cases the protection subsists for fifty years from the making of the original negative. Similarly, copyright subsists in records, perforated rolls and other contrivances (you will note from the phraseology how old our *Act* is) whereby for fifty years from the making of the original plate, the latter including among other things "any matrix or other appliance by which records, perforated rolls, or other contrivances for the acoustic representation of the work, are or are intended to be made." In the case of government publications copyright normally vests in the Crown for a period of fifty years from the date of first publication. Although copyright normally vests in the author, the existence of a contract of service between the author and an employer, whether the contract be express or implied, may well vest the copyright in the employer. Thus almost all works published for government departments by Queen's Printers and Publishers, whether in Ottawa or in the provinces, are normally Crown copyrights by virtue of

having been produced under contracts of service.

Under the Canadian *Copyright Act* it is not necessary for any formal action to be taken by an author who wishes to acquire copyright in his work, assuming that he did not produce it under a contract of service. However, to protect it, it is necessary for the copyright owner to prove ownership, which normally means to prove proprietorship by right of creation. Any alleged transfer or licensing to another party subsequent to creation would ordinarily have to be proved by the party alleging that this had occurred. No registration of copyright need occur, although provision is made under the *Act* for such registration where desired. The only effect of consequence of such registration is to shift the burden of proof in the event of a dispute, i.e., it gives *prima facie* ownership of copyright to the owner of the certificate. There are circumstances in which it may also limit recovery to an injunction in the event of a copyright action and may preclude damages.

No specific wording of the copyright notice is required under the Canadian *Copyright Act* nor under the terms of the Berne Convention, to which Canada is a party but the United States is not. On the other hand, both Canada and the United States have ratified the Universal Copyright Convention, and that Convention does prescribe a very specific wording that normally must appear at the beginning, preferably on the so-called copyright page, of any work. There are three elements in the notice prescribed under the Universal Copyright Convention, all of which must be present in all published copies if the work is to enjoy protection under that Convention. Under the Convention published works of nationals of any contracting state, regardless of the country in which they were published, as well as published works of nationals of any country where such works were first published in one of the contracting states, are entitled to the same protection as that other state accords to works of its nationals first published in its own territory. Unpublished works by nationals of each of the contracting states enjoy in every other contracting state the same protection as such states accord to unpublished works of their own nationals. Moreover, contracting states are prohibited from demanding formalities such as registration or payment of fees with respect to works first published outside the territory of such countries and written by foreign authors provided that they contain the Universal Copyright Notice on all copies. This notice comprises the symbol © accompanied by the name of the copyright proprietor, plus the year of first publication, all placed in such manner and location as to give reasonable notice of claim of copyright. On the other hand, contracting states within the Universal Copyright Convention may require formalities or other conditions respecting copyright in works first published in their own territory of respecting copyright in works of their own nationals wherever first published. This is important because, although Canada makes no such demands of its own nationals, the United States does. Briefly, the United States requires its nationals to publish their works in editions first manufactured in the United States in order to enjoy copyright in that country, and it prohibits the import into the United States of editions by such authors made abroad, including those made in Canada. The effect of this provision is to confer a unilateral advantage

of stupendous proportions on the United States book manufacturing industry. The latter industry is able to compete almost unimpeded everywhere in Canada, as those of us acquainted with the "printed in USA" label will know; on the other hand, Canadian book manufacturers are effectually debarred from so much as tendering on book manufacturing in the United States or even on Canadian printing orders which include copies to be exported into the United States if the authors are American nationals. The depressing effect of this unilateral provision on the graphic arts industry in this country can scarcely be exaggerated. Every effort is being made to procure at least an exemption for Canada from its adverse effect.

A librarian can normally determine the ownership of copyright in any work published in a contracting state in the Universal Copyright Convention since the date of ratification of its participation in that Convention by looking for the Universal Copyright Notice at the beginning of the volume. As I have said, it will include the symbol © plus the name of the copyright owner, plus the year of first publication. Canada ratified the Universal Copyright Convention in 1962, the United States having ratified it six years earlier following its formulation in Geneva in 1952. The form of the Universal Copyright Notice is virtually identical with that required as part of the procedure for registration of copyright in the United States in domestic works both before and since the formulation of the Universal Convention. As a result, you will find what appears to be the Universal Copyright Notice in American works dating back many years. The fact that the United States was not a contracting member of the Convention, nor was Canada, until fairly recent times in no way invalidates the United States copyright in Canada. This is because of a unilateral arrangement whereby Canada has since 1924 treated American works in this country as though the United States were a member of the Berne Convention, although the United States - in reciprocating recognition of copyright in Canadian works - has required that they be made in the United States, regardless of the nationality of their authors. This American requirement respecting Canadian works written by non-U.S. citizens had to terminate in 1962 with Canada's ratification of the Universal Copyright Convention, but the termination was not retroactive. As a result, virtually all Canadian books published before the effective date of ratification by this country of the Universal Copyright Convention, which was August 10, 1962, are automatically in the public domain in the United States and may be freely copied there. The converse exposure does not exist for American books in this country. It is a regrettable fact that just such copying is now occurring in the United States, and on a large scale. It is even more to the point for me to draw your attention to the fact that it is being undertaken by so-called library reprint houses, and constitutes one of the great international immoralities of our time. Note that I am not saying that the publication of library reprints is immoral; I am saying that they should not be published in contravention of the wishes of and in competition with the Canadian copyright owners. There is adequate provision in the Canadian *Copyright Act*, and it is unique in this regard, to force Canadian copyright owners to reprint or allow others to reprint under a compulsory licence, for which reason we are not faced here even with the situation in which the copyright owner might bar reprinting.

An example of the statutory right to reproduce to which I refer is provided under Section 7 of the Canadian *Act* where it says that after expiration of twenty-five years from the death of the author of a published work copyright shall normally not prevent the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice of his intention to reproduce the work and that he has paid in the prescribed manner to or for the benefit of the copyright owner royalties in respect of all copies of the work sold by him. More important, Section 14 of the *Act* provides that any person may apply to the Minister for a licence to print and publish in Canada any book wherein copyright subsists if at any time after publication and within the duration of the copyright the owner of the copyright fails to produce copies in Canada or to supply by means of copies so produced the reasonable demands of the Canadian market for such a book. Because these provisions had seldom been employed, I used to feel that we could afford to have them taken out of the *Act*. I still feel this way about Section 7 because it depreciates the value of the original copyright by limiting the exclusive term for the owner, whether or not that was its purpose. On the other hand, Section 14 should not perhaps be rescinded too quickly. At least it provides a useful bargaining point in international conferences in copyright and does ensure availability in Canada of any copyright work at all times where the demand is sufficient to justify production of an edition here, or indeed the reprinting of the work if it is out of print, and it also guarantees a royalty to the copyright owner. It is only too true that otherwise a work could go out of print abroad and, although a marginal demand existed in Canada for it, would effectively be rendered inaccessible to the Canadian reading public. Lest anyone consider this to be a purely fanciful situation, let me tell you for the first time that I have said it in public in this country that my own firm is on the verge of introducing a system of facsimile reproduction of original books at a highly competitive cost in editions of as few as only fifty copies. When this procedure is perfected and made generally available, and it has substantially reached that situation now, there will be few books indeed that need to remain out of print if even a modest library demand for them exists. I suggest, therefore, that Section 14 should be retained, although in saying this I suspect I shall be contradicted by the conclusions reached up to this time by most persons connected with copyright revision in this country. As I say, I would have been of the same position myself until recently, but I have found compelling reasons to change my view.

I think that the most serious kind of cultural suicide that Canada could commit would be for it even to discuss openly such a possibility as its denouncing any of the principal international commitments which it has assumed up to this time. Canadian authorship of every kind - academic, journalistic, and so on - would suffer from the international stigma involved in being thus consigned to a cultural backwater by its own government. Yet this is precisely what would be said to have happened if retrogressive action respecting Berne or the Universal Copyright Convention commitments were ever openly and seriously contemplated by this country. One of the contexts in which retrogressive action respecting these commitments has indeed been discussed has had to

do with the question of terms of copyright generally. The international agreements all favour a term approximating fifty years after the death of the author, even where they do not prescribe this absolutely. It is true that there is a serious imbalance in Canada's international trade in books and similar copyrighted materials, and we must all do what we can to redress that imbalance. But we shall not improve our prospects of growing as international publishers if we even toy with playing the role of Taiwan in the publishing markets of the world, much less within the borders of our own country. That is to say, we should resist every temptation to renounce any of our international agreements so that we might pirate the works of others, whether for our own use or for unlawful, or at least immoral, export into other countries. If we did this, we would only drive our best authors elsewhere immediately, and bring down on our heads and on the heads of our government the opprobrium of every literate nation. I fervently hope that such irresponsible notions will not be pursued in government circles, although they appear to have been discussed seriously there at times. Future discussions of such matters in the name of Canada should occur only for the purpose of securing the advice of persons closely acquainted with the real exigencies of international book publishing. I have said elsewhere and I repeat here that Canada has made a little headway in the latter area during the past ten years. Its image as a potentially creative force in international authorship and publishing could be destroyed by a single philistinic pronouncement at an official level, and I hope that this country will never take such an unfortunate initiative.

I alluded at the outset of my remarks to the fact that unpublished letters and other unpublished manuscripts are the subject of perpetual copyright and that, being unpublished, they are not susceptible to fair dealing, strictly speaking, not even a little bit of fair dealing in so far as copying is concerned. Of course, permission can be secured to do anything with such material, including publish it, but this raises the question of who is the copyright owner. It should be clearly understood that a letter is "an original literary work" within the meaning of the *Act*, and the copyright in a letter belongs to the author, not to the recipient. This means that the author of a letter can withhold the right to publish. Physical possession of letters is of no consequence in this matter, whether lawful or otherwise. The holder of letters, whether he be the addressee or a professional librarian entrusted with them, probably by the family of the addressee, is no more entitled to publish them than is a burglar who steals them or a third party who is given them by someone who was not authorized to make such a gift.

It is popularly supposed that a copyright exists in titles, for example, in book titles. Nothing could be further from the truth. Publishers try to avoid duplication of titles where confusion could result, although they are often unsuccessful in avoiding this. And where the resulting confusion is of commercial significance, it may be that a passing off action could successfully prove that the coincidence was intentional with a view to deceiving the public. In this case an action would lie, but not a copyright action.

It would be an encouragement to the development of the art of graphic design, as well as to Canadian publishers who may have contemplated reissuing works that have fallen into the public domain, if typographic copyright could be specifically recognized in this country. It is obvious that a publisher will not risk the cost of type composition to produce a handsome (or even unhandsome) edition of Lewis Carroll, Longfellow, Shakespeare, etc., not even to meet a substantial demand in an educational market, if he is helpless to prevent another publisher from photo-offsetting his product and offering a price in competition with his edition on the basis of a fraction of the total preparatory cost. Yet this is not only what can happen; it is what has happened and at a level of substantial importance. It is gratifying that the recent *Report on Intellectual and Industrial Property* of the Economic Council of Canada has recognized this special discouragement to Canadian publishers and has recommended a limited period of protection for format copyright. The term recommended (ten years) is unfortunately too short to provide a serious incentive to Canadian publishers to enter this field more seriously, and it is likely that they will content themselves with reprinting by photo-offsetting original typography - sometimes a hundred years old - when they reprint at all. An important exception would be the Carleton Library, although the works in that series, in addition to being reset normally incorporate editorial matter which is itself the subject of copyright. Consider how fantastic is the notion that any publisher should be free, either immediately as at present or at the end of ten years as recommended by the Economic Council of Canada, to produce photo-offset editions of the same material, apart from the new copyright content which I have just mentioned. Incidentally, Section 15 of the United Kingdom *Act* of 1956 provided for a period of protection of twenty-five years against the making of reproductions of typographical arrangements by any photographic or similar process.

The Economic Council's *Report* discusses the existing agency system at some length, beginning with the conclusion that "it seems highly unlikely .... that the unavoidable differential [between British and Canadian retail prices on identical editions] - the one that would prevail if the distribution system was as efficient as human ingenuity could make it - would be of anything approaching the order" found in a sampling included in the appendix to this *Report*. The comparisons included in the sampling reported covered 125 title comparisons divided among three booksellers and six publishers. It is only fair to take full account of the fact, however, which the Economic Council's *Report* does not, that the list prices provide for an incomparably greater discount in the case of editions sold in Canada than on editions sold in the United Kingdom, especially to libraries. Nor does the Economic Council *Report* adequately consider where the motivation to purchase comes from in the case of editions imported from abroad for sale in Canada via Canadian agents. Normally, of course, all the book reviewers' copies, all the advertising, and all the displays are provided by the Canadian agent, while the cream of the sales are procured at virtually no cost by the British jobber filling orders against this demand. What the Economic Council *Report* does point out is that there is no clear association between the amount of agency business available to individual publishers on the one hand and their support of Canadian authors and production of Canadian textbooks on

the other. It is hard not to agree with the finding that the "cross-subsidization argument" might carry considerable weight if its validity could be demonstrated. Therefore, the *Report* goes on to recommend revision of Sections 27 and 28 of the *Copyright Act* which relate to importation, in such a way that the law will not deny to anyone the right to purchase works protected by Canadian copyright in other countries where they also enjoy copyright protection and to import these works into Canada. I fear, and I speak as a Canadian publisher without agency business, that this conclusion is jumped to without adequate consideration of the practical consequences to the Canadian book publishing industry. If I may give but one example, I would ask what hope there is for the sophistication of book publishing in Canada to the point that it can cooperate with, say, developing nations abroad in order to permit low-cost runs on editions to be produced for such areas, if these editions could, because of the legislative revisions recommended by the Economic Council of Canada, be imported back into this country to embarrass and undermine the sale of the original editions. It is not good enough to say that the original editions should be priced down; competition would see that they were if that were possible. What will happen is simply that fewer books will be published than otherwise would be, fewer original Canadian books, that is to say. Similarly any incentive that might exist to persuade Canadian publishers to exploit export markets on a marginal costing basis, by furnishing the additional copies that could thus be absorbed at prices based on run-on costs, will be discouraged.

In the course of this lecture I have been ranging over some of the less obvious aspects of Canadian copyright law, or at least I hope that they were not all already obvious to you. I would like to conclude by emphasizing a point of view that is too often disregarded, in my opinion. It is only too easy to interpret the whole subject of copyright as either one having to do with what one can get away with (if one is a potential user) or with a property right that belongs to the author and which should be completely inviolable at all times and under all circumstances. This kind of polarized thinking turns it into an emotional subject, and, when people begin to think emotionally, they stop thinking logically. I have sat with educationists who have held that in the holy name of education the right of the copyright owner should dissolve into nothing; when I have asked these same educationists if they approve of the principle of canning lectures, only the best lectures, on video-tape in the interests of efficient and economical school administration, they have been filled with indignation at the threat this poses to their personal property, their professional teaching skill. On the other hand, I have known of book publishers who, although they have realized that they are losing the bulk of certain segments of their library sales of imported books to foreign jobbers who sell around them, have maintained that they should enjoy the exclusive right to supply even when they do not have the book available, and even when they cannot hope to obtain the edition in question because no Canadian rights exist for it. Surely neither of these points of view deserves defence, legislative or otherwise, in a society that has as much reason to be concerned about its creative literary well-being as has Canada. We must facilitate research

in every way that it can be facilitated, and we must stimulate the same creativity that sparks that research. These are not incompatible goals, but the task of reconciling them is one of the great moral responsibilities of those of us who search out and publish books whenever we can afford to do so and often when we cannot, as well as of those whose lives and training are dedicated to the professional custodianship of the same materials. We are concerned here with the long-term intellectual interests and satisfactions of our society; we act morally when we serve those interests and we act immorally when we do them disservice. It will require desirable attitudes as well as constructive thinking on the part of librarians, publishers, authors, and legislators if we are to ensure the optimum development of Canadian literature in all its various branches in the future.

Marketing

Jack E. Stoddart

"The greatest day in British publishing history was the day Allen Lane started Penguins" - this statement was made by Sir Robert Lusty, the chairman of Heinemann's. There is no doubt it was at least one of the greatest days in British publishing history, and will you note that Allen Lane did not create one new title that day or introduce one new author. What he did do was create a new concept of marketing. He broke from the traditional size, format, and price, and ended up, not by choice, breaking from the customary book outlets. The first ten titles he put into the small pocket-size Penguins were all recognized titles which were plugging away with reasonable sales figures. Allen Lane believed that if these titles and others could be quantity produced in smaller attractive formats at low prices, and prominently displayed, they would be successful. He gambled on 10,000 runs and approached his friends in the book trade. None of them could see the dream Allen Lane had, and they discouraged him. He next approached the head buyer of a variety-store chain. This buyer, even though he didn't have traditional book experience, couldn't see the possibilities, and the Penguin dream almost came to an end in his office. Fortunately, the buyer's wife made one of her infrequent visits to her husband's office while Allen Lane was there. The men decided to ask the good lady what she thought of these new little books at low prices (by the way, this is what is known as market research) and her response was immediate and positive. The buyer placed large orders for each title, and the response was so great that he soon came back for even larger quantities. Penguin was born and running. The regular book trade saw what was happening and got on the bandwagon. The rest is Penguin history - or, perhaps one should say, Sir Allen Lane's history. In the marketing world the Penguin record is one of the most notable examples in any industry. The Pocket Book story from New York is a somewhat similar and exciting one; and we believe that our new Canadian PaperJacks publishing program can be similarly exciting and successful for Canadians and Canadian authors.

Other notable marketing innovations in the book industry included the Book-of-the-Month Club, selecting reading for the reader and supplying it, unless the reader said no, but for a price. (And, if you recall the more personal days of librarianship, you will remember that the librarian in a great many cases performed the same service, but free.) This marketing stroke of genius was simply applying to the commercial world what

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you were already doing. Clubs - for books, records, and other consumer products - have followed quickly, and many have been successful.

One of the oldest methods of marketing is selling by mail. You all remember with nostalgia the early mail-order catalogues of Eaton's in Canada and Sears Roebuck in the United States. Many Canadians bought what they needed by mail-order, including the family Bible and books for the children. Book pages were numerous in the early catalogues but now have practically disappeared. However, a new group of marketing specialists has appeared, and they are selling books by mail-order in great quantities. In 1969 one United States mail-order specialist using space advertising with coupons sold over 500,000 copies of a single title. Full-page ads even appeared in such expensive magazines as *Life* and paid off. In Canada one of our Musson titles was offered by a mail-order specialist through a full-page colour ad, with coupon, in the *Canadian Magazine*, and one ad sold over 8,000 copies to the value of $32,000.

In each of these cases of outstanding marketing concepts, th creative marketing ideas took books already produced to millions of people who would not otherwise have owned them, read them, or had the advantage of the authors' writing.

Let us go back to the Penguin case for a moment. Sir Allen Lane was one of the world's greatest publishers because of Penguin; but Penguin was first and foremost a marketing success. Does it not follow, then, that great publishing is made up of creative ideas by author or publisher, produced in book or other form, and then marketed to the person who can use or enjoy the created work? The old-fashioned idea that a book is published when it arrives from the binder's is surely pre-horse-and-buggy, and when applied by some publishers today, it is sure to lead to unsuccessful books and unsuccessful publishers.

Research and Market Analysis

Occasionally a book will come along which compels a publisher to say immediately that he will publish it regardless of other considerations; but even such an obvious book needs, at the decision stage, complete research for the publishing program. Here is the research suggested:

Manuscript - Is it good enough? In most cases a number of readers are needed.

Timing - For a first novel, the market is dangerous today. Only two Canadian first novels were published by United States-owned publishing subsidiaries in 1970. They have more money to do such risk publishing, and if they won't publish first Canadian novels, the market must surely be bad.

Market - How big is the market? Who is the market? Large public library sale? College or text adoptions? Reading lists?

Price - For the market as analysed, what is the best price range?

Format - Hardcover, paper, or both? If paper, quality or mass market?

Subsidiary rights - Are there book-club possibilities?
Are there mail-order possibilities?
Are there movie possibilities?
Serialization?
Export possibilities?

Publicity value - Will the author or the book be newsworthy? Will the author project well on TV? If so, and the publisher can get the author on the important national shows, this will start sales of the book quickly and over the very wide market. These TV "talk shows' are the modern version of the best-ever form of promotion, which used to be called "over-the-back-fence advertising". In fact, the "talk shows" are the generators of over-the-back-fence selling, but they do it faster and better than any previous methods.

Quantity - If market research is done efficiently, quantity can be determined. This with format plans, cost and list prices can be determined.

Most of the best marketing decisions are made, or should be made, before the decision to publish the book.

Now that the analysis and research of the market has been done, and the decision to publish has been made, it is time for publishing and marketing action; call it what you will, it is the same thing.

Announcement: If the author or the subject is newsworthy, the first action will come with the publicity department announcing the signing of the contract or the decision to publish.

Editor's report: This is not the reader's report, but the editor's enthusiastic summary of the book which will be the basis for selling copy to be used in catalogues, advertisement publicity releases, jacket blurbs, and sales talks.

Scheduling: When should the book be released? Which is the better season - Spring or Fall? How long will it take to get decisions on foreign sales possibilities, book clubs, and other subsidiary markets? When is the best time for production

and quick reprints, if needed? Do not bow to the author's pressure to publish the book quickly if by doing so you cannot market it efficiently and successfully.

Production and design planning: Editorial, marketing, production people should now meet and decide what format, design, and production is best for the success of the book.

Production of galley pages: These are sent to foreign publishers, book clubs, and other subsidiary-market buyers; they are also for in-house reading by sales representatives, publicity and advertising personnel, and large buyers in the regular book trade.

Production of advance book jackets: These are used for advance selling by salesmen, for catalogue and advertising illustrations, and, in some cases, for advance mail promotion.

Catalogues and mail promotion pieces: These must be prepared for all markets applicable and distributed.

The above publishing marketing procedures should take place in Canada, the United States, or Britain. From this stage on there are many similarities in marketing throughout the English-speaking markets, but Canada does have many peculiar conditions and problems.

Sales conferences: Before the release dates of the publisher's list, a sales conference or conferences must be held. If a Canadian house is responsible for the importing and publishing of important international lists, then key marketing people go to the United States or Britain to attend sales conferences where editors present their books, and marketing specialists outline their program. In some cases publishers from the United States or Britain attend Canadian sales conferences.

The seasonal Canadian trade titles are presented at a large in-house sales conference attended by sales representatives and by people from various departments, including order, advertising, publicity, and mail promotion. Members from the El-hi, college, service, and accounting departments also attend in order to keep themselves informed of what the firm's trade list for the coming season will be. The editorial trade presentations are made by the managing editor, the publisher, and other key trade personnel. Open discussion is encouraged, often resulting in new marketing ideas. After these presentations, marketing specialists present sales, publicity, and advertising plans for the coming season.

Publisher's catalogues: The publisher's catalogues and checklists are the basic tools of his selling program. The new editions are rushed from the printers to the sales conferences. Large quantities are quickly stuffed into envelopes and mailed to libraries, stores, schools, and other book customers from coast to coast. The publicity department rushes copies to reviewers for indications of which titles they will select for reviewing.

Personal selling: Immediately after the sales conferences sales representatives start out with new enthusiasm to sell their new list of books, plus the basic items needed year after year. Even in this land of great geography and few people, publishers' representatives travel from Newfoundland to Vancouver Island at least twice a year, and in some more populated areas calls are made weekly. Representatives carry finished books and new jackets to show to customers, and where possible, they set up display rooms. Even though some customers will not take the time or trouble to see sales representatives, it should be noted that in Canada personal selling is still the most effective method to get the message of new books to most wholesale buyers.

Advertising: Canada has never had a good consumer advertising medium such as the *New York Times Book Review* or the book sections of the British papers. Consequently, newspaper advertising has never played the important role in the marketing of books in Canada that it plays in the United States and Britain. Newspaper and consumer magazine advertising is usually limited to pre-Christmas selling, when the book sales are greatest or when a blockbuster of a book demands space advertising.

Most publishers advertise regularly in the trade journals, *Quill & Quire*, and the *Canadian Library Journal*.

The Christmas catalogue *Books for Everybody* is the one consumer advertising project used by both publishers and booksellers. The new *Books in Canada*, from the appearance of its first issues, may become an important book advertising medium.

It must be realized that each new book is a new product, and in Canada the average number of units sold of a Canadian title is likely to be between 2,500 and 5,000, except in the case of a first novel, where the figure is hard-pressed to reach 1,000. Advertising space rates are more in keeping with products such as whiskey or cosmetics, where the average number of units reaches into the hundreds of thousands per product.

Point-of-purchase advertising in the form of display cards or display cartons is getting more use, with considerable success for paperbacks.

Our most effective advertising dollar is still the one that goes into the catalogue, the brochure, or the feature-book mail promotion piece sent to wholesale accounts. Customers may throw away a percentage of mailings, but more than enough are getting through and initiating purchase orders to make the mailings effective. The government's proposed new increased mail rates may stifle book publishers' best advertising efforts.

Publicity: The cost of the free books sent to reviewers makes up one of the largest proportions of the promotion budget of any Canadian publisher. Each publicity department hopes to get review space for most

of the carefully selected books sent, but the sad fact is that for each book reviewed the publisher has given away dozens of copies. It sounds inefficient; it is inefficient; but no one has yet come up with a better answer.

Much more effective and better-controlled publicity is the press conference for newsworthy authors. Don't try to pawn off any author on the press writers, because they are intelligent and sharp and naturally have a nose for news. If you give them newsworthy authors they will turn out in force and give you feature articles, news headlines, radio and TV news coverage.

The broadest coverage and the greatest impact in launching a book is achieved through TV talk shows. In New York the morning a new book is released, if the author and the book appear on the "Today" show, millions of Americans know about it before 10 a.m. As well, it is likely the book will have been reviewed in the daily book page in *The New York Times*. In Canada we do not have a national morning TV show, or a daily book column in a prominent newspaper, so our books must start slower. Fortunately, we do have two prominent talk shows which often feature books and authors, and these are "Front Page Challenge" and "The Pierre Berton Show". These shows are possibly the two greatest contributing factors in the promotion of Canada's recent book successes.

Publishers' publicity departments must be ever alert to possible TV coverage, and they must keep contact with the producers of all TV shows, both national and local.

Book Outlets

Now that the author's work, or the publisher's idea, has been produced, all the marketing research and plans have been completed, and a desire for the book has been generated through publicity or advertising, how and where does the reader get the book? If the reader wishes to borrow the book, then it must be obtained from one of the institutional libraries - public, school, or college. The incomplete marketing link is between the publisher and the library. Here is how that is completed:

Public libraries. The Canadian publishers apply all their marketing skills on the librarians, supply catalogue and promotional pieces by mail, and have sales representatives "present their list" where the librarians will allow it. The order may go to the publisher, to a Canadian wholesaler, or to a foreign wholesaler.

School libraries. The school librarians are courted just as assiduously as the public librarians, but in many cases by different courters. The school representatives are especially trained for school needs and their selections and recommendations are curriculum-oriented. Special catalogues for schools are planned by most publishers. Canadian schools are purchasing books from Canadian publishers, from Canadian wholesalers who buy in Canada, from Canadian wholesalers who buy out of

Canada, and from foreign wholesalers.

University libraries. Again, special catalogues and brochures are produced for the interests and needs of the university students and faculty members. Mailings are made to both library and faculty members, so recommended purchases can be generated. University librarians do not encourage personal representation from Canadian publishers. University libraries purchase from Canadian publishers, from Canadian wholesalers, and from foreign wholesalers.

For the consumers who are book-buyers, books are obtained from bookstores, department stories, variety stores, news-stands, book clubs, or mail-order houses.

Bookstores. Canadian bookstores are achieving new high standards and are financially successful. Private stores in St. John's, Halifax, Fredericton, Montreal, Ottawa, Toronto, London, Winnipeg, Calgary, Edmonton, Vancouver, and Victoria are all comparable to quality bookstores in other countries. The bookstore chains - Classics, Coles, and Smith's - are all noticeably successful and expanding. The rapport with booksellers is good, and they work closely with publishers in promoting each season's lists. Sales representatives call regularly on the retail book trade, and bookstores buy practically all of their books from Canadian publishers.

Department stores - book departments. This area of book marketing is not so strong as it was twenty-five years ago. In many stores the space alloted books has decreased, and the sales have not increased with the expanding markets. There seems to be a trend for book departments to move from books as literature to books as merchandise. The shoppers' charge accounts do encourage the purchase of many books which might not be purchased if the shopper had to go to a store. The department store advertising pages are still the best-read pages of most newspapers, so it is important to get department stores to advertise books on their pages. This is why you see many co-operative book ads on these pages at the height of the selling season, just before Christmas.

Book wholesalers. An important link in the distribution of books is the wholesaler, but in Canada these firms have never been so strong as they should be, nor have they been supported sufficiently by publishers or libraries. In the great spending days during the last twenty years, when government funds were greatly increased for library budgets and new college libraries were started in all the English-speaking markets, the book wholesalers in the United States and Britain, with their tremendous markets, were able to expand and develop sophisticated new systems. Canadian wholesalers, with limited finances and insufficient management expertise, did not take advantage of the new bonanza of orders coming particularly from college and school libraries, so it was easy for American jobbers with little or no investment in Canada to milk the lucrative Canadian business. Strong, efficient book wholesalers who buy books from Canadian publishers will have to be developed if the Canadian publishing industry is to survive and grow.

Mass Market Paperbacks

One area of publishing and marketing that is seldom discussed at publishers' or librarians' meetings is the important one of mass market paperbacks. This is understandable, because Canada has published very few Canadian mass market titles, the marketing system is very different from traditional marketing, and, in the past, news wholesalers have been the main distributors. As these wholesalers depend on American magazines as the chief source of income, it has followed that their sources for paperbacks have been American, and their methods of handling books have been similar to those used with magazines. The books are pushed out to the wholesalers on consignment, and, as with magazines, those that do not sell quickly are returned, or more likely the front covers are stripped off and returned for credit. This system, which has created tremendous sales, especially in the United States, has also created problems. A recognized expert on paperbacks in Canada told me this month that over 50 percent of United States mass market paperbacks distributed through news wholesalers in Canada are unsold. The big blockbusters and the proven authors, such as Mary Stewart, Arthur Hailey, and Harold Robbins had few returns or none at all, but the run-of-the-mill items and the pulps pushed up the returns that high. You can see how difficult it is to get rack space for Canadian authors when the American programs control most of the space.

There has been a breakthrough in the system. Most bookstores and book chains, and some variety stores, are buying direct from the publishers, and the returns are lower and more reasonable. Some news wholesalers are placing tighter controls on their purchases and, consequently, their returns and overheads are much lower. With the development of a more realistic market, and the possibility of publishing reasonable quantities in Canada and selling a very high percentage of printings, our company has stepped in with the first planned and continuing program for publishing mass market paperbacks in Canada. Some United States subsidiaries have published single Canadian titles and with outstanding success; a notable example is Pocket Books' *Memoirs of a Bird in a Gilded Cage* by Judy LaMarsh. Our program calls for two titles a month, and most of these will be by Canadian authors. The list includes fiction, both reprint and new, original books of social concern, travel, and non-fiction which has mass market appeal. We are also buying rights from the United States and Britain for the production of Canadian paperback editions. If you did not know of this program, it is called PaperJacks. It started in January and each title so far has been successful, and one of them has gone into three printings. We feel that this is a real breakthrough in Canadian marketing and publishing and that it will also help balance the ever-growing control by American news wholesalers over areas such as Ontario.

Libraries and Marketing

As librarians play one of the most important roles in the marketing of books in Canada, it is vital that they study their marketing

methods regularly and do in-depth research on how to get more information and pleasure to more people. I do not mean just spending more money on expensive electronic equipment to get very specialized information to students and academics. How many libraries are using paperbacks? What reaction do you get to paperbacks from the younger generation? By actual test it has been found if the same book is offered in cloth and paperback *free*, or for the same price, the majority of young people will select the paperback. They associate it with today and with their generation.

Another marketing question for libraries is this: Cost is always an important factor in marketing. Are the same cost factors and overheads applied to the purchase and circulation of all books? For example, is it necessary to go through the expensive process of selecting, processing, cataloguing, and then recording "ins and outs" for all fiction and entertainment reading? Some libraries are experimenting with paperbacks, and they are finding that overheads can be drastically reduced, circulation increased, and more books made available for readers at the same or lower cost, even when consideration is given to the losses because of books not returned. Indeed, it is encouraging to find a positive approach to this question stated in the brief presented by the University of Toronto School of Library Science to the Ontario Royal Commission on Book Publishing.

The four-day week is coming. Vacations are getting longer. Leisure is a pleasure but a problem. Mass television is turning many people off. Travel and sports are commendable but often too expensive. Reading is still the answer for a growing group, and inexpensive paperbacks will meet the challenge. Already, the growing buyers' market for paperbacks is exciting. For the readers who do not buy books but depend on libraries, I believe the libraries will have to get very involved in the circulation of paperbacks to look after the leisure-hour readers.

Marketing of Book Publishing

The details of marketing books I have described. Publishers also have the responsibility of marketing publishing, and this, I think, we have done badly. Marketing publishing includes participation in seminars such as this one, lecturing at library schools, taking part in public debates and press conferences, presenting publishing success stories and statistics to the public and to governments, researching the effects of developments or needs which will deter or promote Canadian publishing, and then presenting in a fair, but strong, voice the publishers' areas of concern, such as:

1. Canadian ownership.

2. Lack of government support for the publishing industry. According to John Kenneth Galbraith and Abraham Rotstein, healthy support to the Canadian publishing industry is essential to make sure that the educational system is strongly supported, and that more Canadian books can be published.

3. The misuse of authors' and publishers' work by photocopying.

4. The United States *Copyright Law* with its manufacturing clause which limits our exports to the United States and, in many cases, makes Canadian publication impossible.

5. The great pressure on the price of textbooks caused by the growing and unreasonable demands made by university faculties and department secretaries for free books.

6. The need for stronger Canadian wholesale services to match those of the American and British jobbers, who are supported by their own millions of customers, plus many of ours.

7. The ever-growing "returns", particularly from the college market.

8. The need for a national book review.

9. The effect of tax changes, particularly on small, closely-held Canadian publishing houses.

10. The possible monopoly of mass market paperback distribution in Ontario by one or two people who have, up to now, shown no concern for the distribution of Canadian books.

11. Buying around, which includes all from the bookstore to the clergy.

There is one area of concern that I reviewed at the Book Publishers' Seminar last October, and again for the Ontario Royal Commission on Book Publishing, and I would like with your indulgence to go over it again with you. This is a matter that affects the entire book industry. It is the spending of millions of dollars of Canadian taxpayers' money with firms outside Canada for books, many of which can be supplied by Canadian firms. Many university libraries and some public libraries spend most of their money outside this country, and now the largest United States jobber is making strong inducements to attract the secondary school business. Libraries must have books from other countries, but let's supply them from here so that the millions of dollars spent for imported books may benefit all Canadians. Many of the books needed can be supplied by Canadian publishers, publishers' agents, or Canadian wholesalers. Canadian publishers buy these books at much lower prices than libraries, colleges, and schools must pay foreign jobbers. The prices paid by Canadian institutions to Canadian suppliers are comparable, in most cases, but may be slightly higher or lower in a few cases. However, when the money is spent in Canada, it contributes considerably to the Canadian economy by creating jobs, not only in publishing but in the auxiliary services of printing, paper manufacturing, transportation, etc. It also creates municipal, income, and corporation taxes. These taxes, in turn, help in the development of Canadian schools, colleges, and libraries. A very significant point is that the publishers' profits on this business would make possible the publishing of more Canadian authors. The institu-

tions say it is easier to order from large, well-organized foreign jobbers, that it saves them internal work, that it sometimes costs less. This is likely correct, but I hope you will note that it also eliminates jobs in Canadian libraries. Is this not a short view for Canadian institutions to take? Will Canada ever have large, well-organized distribution centres as long as the largest book-buyers in Canada -- the government-supported institutions - continue to send large purchasing budgets out of the country? If even one half of the millions of dollars spent outside Canada by libraries were to be spent here, Canadian publishers could publish more than 500 extra Canadian titles a year and pay royalties to Canadian authors on all of them; and more than one large book distribution centre could be supported by that volume alone. I am not only crying for support for the publishers owned by Canadians but also for the many subsidiaries of American and British publishers which have helped develop the Canadian publishing industry and have made such a valuable contribution to the Canadian economy and culture. Our target should be the American and British jobbers who get the Canadian taxpayers' book budgets and yet contribute neither to the Canadian economy nor to Canadian culture.

If our governments - federal, provincial, and municipal - would, as the governments in the United States and Britain do, make sure that their educational budgets are spent at home, we would have a much healthier book industry, because the publishers' income would be considerably greater, and the Canadian-owned houses, most of which are undercapitalized, would be strengthened and would not be vulnerable to purchase by out-of-the-country interests. The concern shown over the W. J. Gage purchase by Scott, Foresman, the sale of Ryerson Press - Canada's oldest book-publishing house - to McGraw-Hill, and the near-collapse of the Co-operative Book Centre, indicates that this is the time to push the political bodies for action.

A friend who recently visited Taiwan told me of the very low prices on Taiwan printings of American, British, and even Canadian titles. He could not bring any copies out of Taiwan, and neither can American or Canadian libraries because the United States government will not permit it. If North American libraries were permitted to import books from Taiwan, it would cripple the American book industry. Canadian libraries, in some cases, can buy books that are available in Canada slightly cheaper in Britain, the United States, or Europe, and they are doing so in greater volume because the Canadian government permits it. If this policy continues and grows, it will surely mean the crippling of the Canadian publishing industry.

As you are aware, book publishers during the past year have been much more active in marketing publishing through the Canadian Book Publishers' Council, the Independent Publishers' Association, and by individual efforts. If book publishing in Canada is to grow and be able to express in Canadian works the voices of our writers and of all Canadians, it is imperative that everyone who is concerned with Canadian culture should speak out loudly in support of Canadian publishers and their programs.

Marketing is an element of great importance in the publication of a book, and, while it has been played down in the past, it is now being recognized as the key to success for most books. This seminar is one of the first in Canada, I believe, to acknowledge the importance of marketing in book publishing. The creation of a book is indeed important; the consuming of a book is also very important.

A strong, growing, knowledgeable, and expert book-marketing group in Canada will mean the publishing success of more Canadian books. This marketing expertise cannot be developed only on the income from Canadian publications but needs the support of Canadian taxpayers' money through libraries generating funds by the purchase of international books available in Canada from Canadian sources. The future of book publishing and marketing in Canada depends a great deal on you, the librarians. If you are prepared to pay a little more and to put up with some hardships rather than let our neighbours hand us everything the easy way, then I am confident that we can soon have a strong publishing industry, efficient book wholesalers, more authors of importance, and a firmly established Canadian identity. Let me quote from the review by Peter Buitenhuis of Northrop Frye's *The Bush Garden:*

He can remind us not only that we are 'the only country left in the world which is pure colony' but also warn us of what we might become: not the 'True north strong and free' but 'a sham south weak and occupied' if the Canadian imagination does not create its identity and the nation find its unity.

Author-Publisher Relations

Norman Ward
Rudy Wiebe
James H. Gray
Hugh MacLennan

The Future of Publishing in Canada

Mel Hurtig

Norman Ward

Back in 1949 James Thurber published in *The New Yorker* a fictitious correspondence between himself and an American publisher which began with the author's attempt to cope with thirty-six copies of a book he had not ordered, written by a different author from the one identified by the publisher in a covering letter. Thurber first learned about the shipment of books through the letter, sent by his publisher to a resort address at which Thurber had not lived for over a year. From this relatively clear and simple beginning, Thurber's relations with the publisher steadily deteriorated - through changes in the personnel who wrote to him on the firm's letterhead, and more wrong addresses, and letters answered apparently without being read - to a communication from Thurber's secretary which advised the firm that Mr. Thurber had had one of his spells, intended to burn all the seventy-two books which had now been sent him, and never wanted to hear from any of them again.

Until the past three or four years I would have taken the Thurber piece to be one of those genial exaggerations that make it possible for a writer to earn a living, and certainly not a factual and indeed restrained account of a common kind of exchange probably first made famous by Uncle Tom and Simon Legree. I had, it is true, been told by a distinguished author how a manuscript of his had surprisingly been returned by his publisher with a standard rejection slip. He quickly signed up with another firm and in due course received an indignant letter from the first one asking why they hadn't had first look at his book. I was myself once asked by a friendly publisher why I hadn't sent him *Mice in the Beer;* his firm had been one of the first to reject it.

I have met writers who have been kept waiting for several months, in one case two years, for reports on submitted manuscripts whose arrival at the publishers had been acknowledged. In that remarkable two-year case, it was the author's second work, the first having already done modestly well for the publisher after good reviews. That is probably a record of its kind, but I can match it with another personal experience. I once received a pleasant letter of rejection of a book I had not yet written; the manuscript for which I had therefore not submitted to anybody. Serveral years ago, impressed by the travails of a friend who had lost a whole manuscript and all his notes in a fire, I asked a publisher if I could send him an insurance copy of some extended notes I was making for a book, and he agreed. In due course he sent them back, giving an absolutely airtight reason for his rejection - my story, he said, had no plot.

NORMAN WARD is Britnell Professor of the Department of Economics and Political Science at the University of Saskatchewan (Saskatoon). His published works include Government in Canada (1960), The Public Purse (1962); two collections of satire: Mice in the Beer (1960) which won the Leacock Medal, and The Fully Processed Cheese (1965). Dr. Ward also edited the memoirs of Charles Gavan Power, A Party Politician (1966).

James Thurber's experience varied in two significant ways from the autobiographical tales I wish to record now. His troubles could by no means be attributed to lack of communication with his publishers but rather to an excess of it (though of the wrong kind), while most of my difficulties have come from total silence at the other end; moreover he was dealing with a New York outfit, while all mine hang out in Toronto. There is one further difference - Thurber presented what he wrote as fiction, although he was drawing on a genuine correspondence. What follows is the literal truth as I remember it, told soberly and objectively, without conscious embellishment of even trifling details. I have no doubt there may be another side to at least some of these stories, but I am no longer interested in it. My own experiences, after all, are the only ones I've had.

Case Number One. For many years I have tried to prod politicians into writing their memoirs, for reasons I hope do not need explaining, and in the sixties one of the greatest among them came up to the starting gate. After a good deal of backing and filling, the would-be author was finally thrown by his own manuscript, and I was asked, both as an old friend and as one of those to blame for his plight, to take over the manuscript. I agreed, on condition that I have sole control of it, and that was accepted. I then spent two years chopping, re-arranging, and re-writing a fascinating but disjointed mass of material into a coherent manuscript, in which I left as much as I could of the original author's native lilt. The manuscript was accepted, and to appease the gods of modern technology, the first semi-final stuff I saw, getting well along towards publication, was in page proof. I then discovered that major sections of my author's prose, which I had left substantially alone where possible, had been ruthlessly copy-edited, as if he had not had a characteristic style; and two whole chapters were not there at all. The first changes I agreed to tacitly - and in a few instances, as I recall, privately approved them. The second I took up, to have my rights over the manuscript promptly confirmed; but, I was advised, to re-insert one or both of the missing chapters now would mean taking the book out of the production line, and perhaps delay its appearance for as much as a year. My author-colleague had honoured to the letter his share of the agreement over my control of the manuscript, not once asking me what I was up to. He was getting old, and was unwell, and I loved him. So what I did I do about his first and only book? I let it go.

One of the missing chapters I was later able to have appear as an article in a quarterly, and the other remains unborn. From a purely editorial point of view, the decision that led to the non-appearance of those sections in the book may well have been soundly conceived - or non-conceived; but that is not the point. I had an unmistakably clear agreement concerning a manuscript, on the basis of which I accepted a difficult task, but about the deletion of several thousand words I was not even consulted.

Case Number Two. About a year ago, the centennial of the birth of one of Canada's greatest writers was celebrated, and around

this event there inevitably sprang up sundry committees, folk festivals, broadcasts, and festschrifts and other publications. One of these, which I can describe in all solemnity as one of the most baffling ventures of its kind I have ever not heard from after a promising start, was sponsored by a group of people who all apparently died after designing their letterhead. I know they got that far because on a copy of it one of them asked me to write a piece for a magazine of which they had had a vision. The request suggested length and deadline and proposed a payment. I met the first two requirements, but the third has never come up again. Since the initial correspondence, which began January 27, 1970, not only have I had no acknowledgement of the receipt of the story that was requested of me; I cannot, despite both ordinary and registered letters of appeal, get it back, so that I do not even have the minimal satisfaction of knowing that these potential publishers did not want it. On April 15, 1971, I wrote withdrawing without qualification the offer to sell it. And I now, as a result of Case Number Three below, confidently await its unannounced publication somewhere, possibly under somebody else's name.

Case Number Three. Many months ago a professional colleague of mine had an idea for a book about Canadian attitudes towards Americans, and he asked me to contribute. After some hesitation - for our attitudes towards our cultural overlords are a delicate matter, and I had no desire to help things get any worse - I agreed, and wrote a piece on which I spent a lot of time and thought. Since actual publication of the book appeared to be well in the future, and I thought I could probably sell my contribution elsewhere, timing its publication so as to get extra publicity for the whole book (as is often done), I decided to insist on retaining in my own hands all rights to my chapter. Its nature was also such that I did not want any part of it taken out of context: I wrote it, I owned it, and I wanted it to appear whole or not at all - so again I decided to insist on retaining in my own hands all rights to the piece. To this modest demand the book's founder readily agreed, and he and the book's publisher were scrupulously careful to protect my wishes at every stage of the work's production.

A few weeks ago, shortly before the book's birthday, several segments from it appeared in a Toronto newspaper, including a few hundred words, hopelessly and haplessly out of context, from my own chapter. Neither I, nor my editor, nor the book's publisher, despite our incontrovertible understanding about my rights in this particular creation, had any prior knowledge of my newspaper debut with this piece, and of course we had given no consent. The editor and publisher, furthermore, have had no luck in finding out exactly what did happen, but there is no doubt that a copyright story, the only manuscript of which ever sent east is clearly marked copyright and to which the author's rights were totally understood by the only persons with whom he had any dealings about it, appeared in part without the author's knowledge or consent. In short, the very thing I tried hard to avoid and went to rather unusual lengths to avoid - the unexplained publication of fragments out of context - happened anyway. This provides a solid introduction to Case Number Four.

Case Number Four. The preceding eccentricities all concern fresh manuscripts, brought forth with loving hands into the light of day and subsequently neglected or abused by some child-beater at the publishers. This last case demonstrates that a happy accouchement with a first edition will not necessarily save an author if his offspring is considered by some publisher fit to be born again.

A little over a decade ago I wrote a very short story called "Mice in the Beer" and liked the title so much that it seemed a shame to squander it on a few hundred words. Therefore, I added forty-four more pieces to it, and after four rejections with accompanying regrets which ranged from the usual routine rejections to the wrong ones altogether, it found an imaginative editor with whose help a book was produced. The reviews were all a writer could ask for and the book flourished, hampered only by a dock strike in England which reduced supplies to zero in the weeks preceding its one big potential Christmas sale. It won the Leacock Medal.

When, a decade later, the hard cover edition went out of print, I exercised a contractual privilege to assume the rights in the text. That, I thought, was the end of it, for I had no fanciful daydreams about having become the owner of a gold mine, but whatever it was, I did own it. I had already tentatively canvassed the possibility of a paperback edition, but, when nothing came of that, I dismissed the notion from my mind. I was therefore considerably surprised to learn, in an aside in a letter from my editor about something else, that a paperback edition was in the works, although I had participated in no negotiations over my property. I never did participate in negotiations about the paperback (although for a long time I expected to), but finally, after a period marked by what seemed to me long silences from the other end, I did agree to accept the terms which had allegedly been offered me in a letter I had not received - a letter which had not been followed up to see if I accepted the terms. I received another signed confirmation of the fact that I am the owner of the text of *Mice in the Beer*. I wasn't very happy about any of this, but I have no legitimate complaint now about the terms, as such, under which the paperback was produced, since I accepted them. (I can't say the same, incidentally, of a friend of mine who first heard of a paperback edition of a successful novel of his when six copies turned up in the mail.)

Several weeks later I was again surprised, this time to receive a cheque from the publisher for the anthologizing of stories from the book, for which the publisher had retained the fee provided for in the original contract for the hard cover edition but which had not been mentioned in regard to the paperback. I was not told which stories had been sold and had to order a copy of the anthology to find out. I wrote to the paperback's publishers to point out that I had two letters, from two people, confirming my ownership of the book, and to ask, as a matter of simple curiosity, how this left the publisher free not only to sell rights to parts of it, without my knowledge or consent, but to keep half the fee. My letter, which went to two people, was dated January 6, 1971, and it is still awaiting a reply. For all I know, the publisher

may have legitimately exercised the power he did, by some interpretation of the original contract; but nobody has told me, and I remain the twice-declared owner of property being sold by the very people who agree I own it.

I should not like anybody to think that these simple tales comprise an exhaustive list of soft spots in author-publisher relations as I see them. There is, for example, the endless enterprise of newspaper piracy, in which a signed article, sold to one journal, in the eyes of many newspaper proprietors at once enters the public domain and thus can be endlessly reproduced in whole or in part without the consent of - and of course compensation to - the writer. I have mentioned the intolerable length of time that some publishers sit on submitted manuscripts, and that is bad enough; but it is often compounded to the author's disadvantage by the curious convention that obliges an author to deal with one publisher at a time. While the publisher arrogates for himself the right to hold a manuscript for as long as he finds it convenient, the author - perhaps with a topical work whose value declines sharply with the passing months - can only wait and brood; the only reason that more authors faced with god-like publishers do not take to drink is that they cannot afford it.

But I should not like to leave the impression that my relations with publishers are an impenetrable morass. They are not, and I could not speak too highly of the cordial give-and-take I usually encounter when dealing with publishers. Book people are very special people, and I can say without dissembling that I prefer them to many other business and professional groups I cannot avoid. Nor do I think the cases above are peculiar to Canadian publishers; I have heard too much, and it was not a Canadian publisher that set upon James Thurber. I am concerned, I must admit, that my personal cases are all recent, as if, after years of blameless existence, the Canadian publishing trade (or perhaps only parts of its Toronto branch) has suddenly begun to fall apart.

For it is plainly a serious thing if four separate clusters in publishing have begun to abandon one of the most elementary yet satisfying forms of communication - the personal letter to writers. The rot that set in, in each of my four happenings, could have been avoided or stopped by a single timely letter which, almost no matter what it said, could have prevented the recipient from concluding that his opposite numbers in the publishing industry regarded him as a mere cipher. That sets me on dangerous ground, of course, for perhaps they did. And on that possibility I can make two comments. Many people in my own profession receive letters from strangers for whose knowledge and judgment, if one takes their words at face value, it is not possible to have much respect; but we make a practice of replying courteously and promptly. (Stephen Leacock, a fellow political scientist, had in his files a manila folder labelled "Letters from Damn Fools"; but it is highly significant, I think, that it was found empty.) In the four cases cited I was not even a stranger: three dealt with manuscripts already accepted, and in one case already successfully published, and

the other with a manuscript solicited from me, without provocation, in a letter I could fairly regard as flattering. When I repeat that I found the treatment meted out to me in these episodes utterly baffling, I am reiterating the simple truth.

It was also peculiarly frustrating. Nobody in any of the cases actually said that he believed an author had no rights, and one of my complaints, indeed, is that too often nobody said anything at all. But in a sequence like that it is not easy to keep out of your mind the conclusion that you are dealing with people who accord you no rights, and nobody likes to be made to feel that way. I like it so little that with several of the individuals involved in the cases above I will never again voluntarily enter into anything resembling author-publisher relations. From their point of view, of course, that will merely mean a continuation of established policies.

Rudy Wiebe

After a book is published, publisher and writer have roughly the same concerns - getting the books to bookstores, making the public aware of them, and above all, persuading the public to buy and read them. I am not an article or "how-to-do-it" writer; what I really want to do is to tell a story, to entertain people with stories, to give pleasure with stories. In our day that may be fairly difficult; a story writer has lots of competition because people get pleasure and entertainment out of all kinds of other things besides reading.

My own experience with publishers has been rather short (only eleven years of it, off and on), and I have had active relations with only five major firms; with three of these I am still involved. In one way at least I was fortunate: the first publisher to whom I sent my first fiction manuscript eventually published it. There was hemming and hawing and a great deal of revision but eventually that Canadian firm did publish *Peace Shall Destroy Many* and it wasn't until two years later that an American firm brought it out in the U.S.A. Eleven years ago I was naive enough not to think of publishing anywhere except in Canada. But I do have a couple of stories about New York publishers which I should tell by way of some kind of illustration. (I wouldn't dare reveal the hideous insights, the morbid depths I have encountered in Canada; partly because at one time Hugh Kane was associated with another Toronto-based publishing house with which I am still associated. I had better stick to New York.)

I once had the exciting experience of being flown to New York first class by a publisher who wanted to speak to me about a book. I thought I had really made it, this prairie boy. I was sitting in first class and being served free Scotch whisky, which I don't drink. I landed in New Jersey because the New York airport was shut and eventually got to the publishing house and met, not, of course, any publisher but the editor who was interested in my writing. This was about the time that Svetlana Stalin had left Russia for the U.S.A. and everyone was interested in what was happening to "people over there" behind the curtain. This editor had discovered that my parents had come from that part of the world, that I was one of their two children born in Canada. He asked me whether I had relatives in the Soviet Union and I replied there were a great number; many of them had at one time attempted to leave but none except my parents had managed it. We then talked about the book I might write, and it finally occurred to me that the book he thought I would work on was not the one I thought it would be. When we got through our long discussion I was reassured, however; he put me up in a nice hotel

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and it seemed to me we had reached an agreement about the book I would eventually write and also that he was interested in the one I was working on that very moment. I flew home, again first class and free whisky, feeling rather good after seeing an off-Broadway show. Soon I received a letter from the editor which indicated, that, whatever I had thought, we seemed to have reached no agreement whatever. Whatever it was I had thought we had agreed upon, clearly that was not similar to the agreement he thought we had reached. For all that we were both supposedly literate, we didn't seem able to overcome a communications gap. About two letters later he wrote how nice it had been to meet me and if I was ever in New York to look him up. A "Don't call us, we'll call you" line I have always been able to understand.

There was another editor, with another New York firm, who was interested in my novels. He went so far as to commit himself contractually to what was, for me, a very sizeable advance on the book I was then writing and part of which manuscript he had seen. However, just before I completed my work on it, he left to join another publishing firm and a new editor took over. This curiosity took one long look at the completed manuscript I forwarded and sent me a letter one and a half pages long saying, "No," and concluding, magnanimously, that they would not hold me responsible for paying back the advance even if I did find a publisher for it, somewhere. The letter was so emphatic I had no heart left to answer it. There are times when a writer can only gather his manuscript to his bosom and go on his way, if he can still see it.

These kinds of things happen; they are faintly amusing to remember but rough enough at the time. Suddenly, I had no American publisher and thereupon quickly discovered that the economics of book publishing in Canada had changed to the extent that, without American publication, it was unfeasible to publish my novel in Canada. So my Canadian publisher, though himself apparently willing enough, assured me. This circumstance delayed publication of *The Blue Mountains of China* a year and a half beyond the original date.

My association with two Canadian firms has, on the whole, been happy. I must say this about Jack McClelland: he appears genuinely concerned, personally, with his authors. When all else fails in the structures of the business, one always feels one can either write or telephone him and things will get straightened around, somehow. Canadian firms are small, and you don't get the feeling you get in a New York office, of being tangled in a gigantic machine. When people say "yes" or "no" to your manuscript, you are likely to know them and it makes those acts more human, no matter how painful they may be. This applies to McClelland and Stewart as well as Macmillan of Canada. Both as a novelist and as an anthology editor, I have had basically good relations with Canadian publishers.

I believe that books play an essential part in shaping the culture of a nation. If we are concerned in understanding the many worlds of the people of our land, this true north (and I mean that very seriously when I speak of Canada as "true north"), we must shake ourselves loose

from being only so heavily concerned with central Canada, with "Lower and Upper Canada" as the New Brunswickers say with such delightful emphasis. Western writers have their own kinds of wheat problems. Like the western economists and politicians, they would like the world to know that, culturally speaking, there is a good deal more out here than just land, although land is an overpowering fact in our life. As a western writer I am concerned that the world in general, and Canada in particular, become acquainted with the Canadian west.

The main questions I wanted to raise at this institute are these: first, are Canadians given a proper chance to read Canadian books? This has to do with the difficult matter of distribution. Why is it that I so rarely find copies of Canadian books in drugstores, at airport newsstands, for example? I fly quite a bit but I've never discovered a copy of a book I've written in an airport terminal, and very rarely any other Canadian writer. Why must one be forced to see millions of copies of *The Love Machine* and *Love Story* only? Only rarely do I see my own books in bookstores, and then invariably on a shelf reserved for "Canadiana". That's a shelf that should be banned in any self-respecting bookstore; the entire store is Canadian, so, if you must, have a shelf of "Americana". There are plenty of publisher's representatives, at least, who agree with me on that.

Secondly, why do we, at very best, find in public libraries only one copy of Canadian novels? If there is one interested reader, the book is out and the second reader must find something else. Most Canadian books, in any case, are not even to be found in our libraries; why, I don't know. Perhaps it has something to do with the foreign education of many librarians and the kind of book publicity they mostly read. Very few Canadian writers except Farley Mowat and Pierre Berton ever see their books publicised beyond the week of their publication. It is the responsibility of Canadian librarians to make sure that the general reader is kept aware of the books written in this country, of the good books that make us aware of ourselves, here, in this land.

There is a third question. Why is the price of books in our country so high compared to the price in the United States? Let me give you the down-to-earthiest example I know, that is *The Blue Mountains of China*, published in fall, 1970. It can be bought for $5.95 in the U.S.A., but it costs $7.50 in Canada. Explain that to me. Canadians may pay $6.00 for a book or $7.00 for a meal or even $10.00 for a hockey ticket, but $7.50 for a novel? Mostly no.

Finally, why must Canadian novelists have an American publisher before a Canadian firm can commit itself to publication? There are few exceptions to this requirement, and I find it very difficult to stomach.

The writer is the primary producer. Without him no book exists, as no wheat, in a sense, exists without the earth itself. From the book that he has written the writer gets ten percent of the price of the finished product; the person who hands it over the store counter gets forty percent; and the publisher, who has to produce the physical fact

of the book, gets fifty percent. That makes one hundred percent, right? And then there are the librarians, you who hand it over the counter for nothing and thereby destroy the whole structure. There is something really cocked with this whole system. No wonder publishing and all related with it is in serious trouble. With a financial structure like that, even I, who know nothing about economics, can discern something seriously wrong.

James H. Gray

As some of you may know, I was the original Canadian nationalist. Walter Gordon was a kind of lukewarm pro-American imperialist compared to me. One of the first articles that dealt with the American economic intrusion into Canada appeared in the *Nation* in 1937, and I wrote that article. As editor of the *Farm and Ranch Review*, I was screaming and shouting in print about the way in which the Canadian economy was being taken over by American entrepreneurs coming up and spending tax-free American dollars in order to buy out Canadians. I thought this would be an opportunity for me to return to a theme that I had beaten to death over a period of thirty-odd years and with which I was somewhat familiar. However, when I arrived this morning Mr. Kane said, "I would like you to speak on author-publisher relationships." So down the drain went my carefully rehearsed speech.

I could tell you the story about my relationship with the Macmillan Company and the publication of *The Winter Years*. The time lag between the submission of the first draft of *The Winter Years* to the Macmillan Company and the appearance of *The Winter Years* on the book shelves of Canada was almost thirty years. During that time the Macmillan Company sat on it like a hen on a crockery egg for about a year and a half; then they sent it back to me. Then the CBC got hold of it and lost it. Fortunately, I had a duplicate manuscript. At that time, I had a friend in Winnipeg by the name of David Simkin who was bringing pocket books out for the first time after the war and was also publishing a new newspaper called the *Winnipeg Citizen*. They were having a desperate time trying to get the *Winnipeg Citizen* on its feet. He came to me and said, "Jimmie, I hear you have written a book about the depression. How would you like me to publish it for you?" I said, "Fine, wonderful." He said, "Well, I will tell you what we will do. We can't pay anything; but we have the printing plant, and if you will let us have the manuscript, we will set it in type and charge the type setting up to the newspaper. Then I can sell it through my pocket book outlets all over Canada, and you should make a lot of money out of that." "Well," I said, "that sounds reasonable." They started setting the book in two-column type, and if you know anything about printing, you know that they set type in galleys and that a galley is lead, is on a tray, and is heavy. After it is set it is put in a rack and kept there. The *Winnipeg Citizen* was running farther and farther behind; its bank account was having difficulty with suppliers, and one night it came to a dead stop because there was no lead for a linotype machine. You know what happened - they used the great galleys of lead all hanging there - my book.

JAMES H. GRAY, former newspaperman with the Winnipeg Free Press, former executive for the Home Oil Company, is the author of The Winter Years (1966) The Boy From Winnipeg and Men Against the Desert (1970), and Red Lights on the Prairies (1971). Mr. Gray now makes his home in Calgary.

The idea for the book started with Dick Malone, one of the publishers of the *Winnipeg Free Press*, who had been an aide-de-camp of Montgomery and General Crerar. During the war he wrote a book in his spare time, which he took to Collins and Company in Toronto on arriving home. The book was serialized by the *Saturday Evening Post*, and Malone made a lot of money out of it. At this time I was bugging him for a raise, but he persuaded me to write a book about the depression and to sell it to a publisher. I tried both, and a couple of months afterwards a package came back from the publisher in a plain manila bag with a printed rejection slip. The manuscript went next to Macmillan's. They suggested revisions and editing, and I left them to it. Well, time passed. I got fired by the *Free Press*. Went back to Winnipeg. Sent a copy of the manuscript to Ralph Allan of *Maclean's Magazine* who decided to serialize part of it on publication and sent me an advance of $500.00. A year and a half later, Macmillan's sent the manuscript back; they had decided not to publish it. So there I was, faced with Ralph Allan waiting for the publication of something for which he had paid $500.00. I had spent the $500.00. There was no way that I was going to be able to pay that back to him and, of course, the whole thing ended in disaster.

Twenty-five years later Macmillan wanted another chance at *The Winter Years*. Well, you know how crazy authors are. No author has the sense to come in out of the rain, as I think we have demonstrated this morning. I decided that I had to rewrite *The Winter Years* so i quit my job with Home Oil Company, dug myself a hole in the back of the house, put in a typewriter, and went to work. Eventually, substantially revised, it was published. With the excised revisions and a centennial grant, I produced another book which was published in Saskatoon, but I will not bore you with the details of that disaster. I renewed my relationship with Macmillan for *The Boy From Winnipeg*, and the *Red Lights* book.

I want to say quite seriously that I think the thing that is most valuable in the relationship between a publisher and an author is the editing skill with which the publishers assault, attack, or do whatever they do to a manuscript. We all fancy ourselves as the greatest masters of English prose, so no one can edit his own writing. If the publishers did nothing else for an author in Canada I think that they enhance his reputation beyond all his just desserts. By the way in which their editors suggest changes or revisions they really convert something that is raw material into something that becomes a very good finished product. I have benefited tremendously from the skill of the people at Macmillan's and I hope that librarians, when giving out credit for the books that come to you, will have a little bit for the people who are behind the scenes in the publishing houses.

I would have much preferred to have been able to deliver my number-one-nationalist's harangue to you this morning; but since Mr. Kane has inhibited me, I will close with that tribute to his editors.

Hugh MacLennan

When I began writing fiction before the Second World War, there was no such thing as a true author-publisher relationship in Canada because no Canadian author with standards and faith in his own ability would knowingly have put himself at the mercy of the Canadian publishing trade of the day. Of the few native firms, independent of British mother-houses, Ryerson was probably the best known. In its earnest, puritanical, Toronto-Methodist way, it considered itself to be at least a godfather to all aspiring Canadian writers, but any writer with mature standards was bound to believe it as provincial as the common denominator of the society which bred it. Truly, it thought exceeding small in all things.

The most famous Canadian publisher then practised his profession in the United States and he was partner in the firm then known as Doubleday, Doran. I mention him because the title of his memoirs gives me a convenient lead. It was *Chronicles of Barabbas*, and he took the title from Byron's line about his own publisher, Murray: "Now Barabbas was a publisher".

To have compared Barabbas to the average Canadian publisher of that day would have been libelous to that eminent Jewish activist. Nearly all the Toronto firms of the time were British branch plants - as many still are - and they were frankly in the colonial trade. They distributed here the books published by their parent houses, and if they had not done so, we would not have been able to read many books in Canada. They also served, at substantial profit to themselves, as jobbers for American publishers. But in the sense in which an author regards a publisher, these firms were not publishers at all. They were wholesalers and commission merchants. In addition to the branch plants, there were a few Canadian firms besides Ryerson mildly operating in the textbook trade, operating more widely as jobbers, and they shared the colonial attitude of the branch-plant houses. None of them, with the exception of Ryerson, did anything to promote Canadian literature or encourage Canadian writers. I knew one Canadian publisher who, as late as 1941, considered it his duty to suppress it.

Twenty-nine years ago I visited this character in company with my first wife, the late Dorothy Duncan. She had written a book of non-fiction which had been published in the United States by Harper's and had received excellent reviews in *The New York Times* and *The Herald Tribune*. Harper's had told her that this man's firm was her Canadian publisher and after a month, during which she had received letters from

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HUGH MACLENNAN is an author and teacher. His six novels include Barometer Rising (1941), Two Solitudes (1945), The Watch That Ends the Night (1959). In addition, he has published four collections of essays. His awards include the Lorne Pierce Medal for Canadian Literature and four Governor General's prizes. Presently he is teaching at McGill University.

various strangers who had read the reviews asking why they could not obtain copies of the book in Canada, she visited her *soi-disant* Toronto publisher to ask why. And this was his response. "Me - distribute that book of yours? You're asking me that? I didn't ask for your book. I never would have asked for it. Harper's sent me a thousand copies of it, and they're down in my basement and that's where they will stay until Harper's asks for them back." Then he gestured magnificently towards the pictures of Shakespeare, Scott, Dickens, and Thackeray which hung on his walls. "These," he said, "are what we consider writers here. There are no writers in Canada, and I don't approve of encouraging any who think they are."

Dorothy suggested that there might at least be some money in her book, and as evidence she pointed out that my first novel, *Barometer Rising*, was then enjoying quite a good sale in Canada. To this also he had an answer. Turning to me, he said, "I have not read that little novel of yours, and I do not intend to read it. Yes, I've noticed it mentioned, but let me assure you - two or three months from now it will have been entirely forgotten."

When Dorothy reported this pillar of Canadian publishing to Harper's, they took their account away from him. I was told that he had sold his firm a few years later to somebody else. He had inherited it, incidentally, from his father.

Yet it was during these same years of the Second World War that an author-publisher relationship appeared in Canada for the first time, if only in embryo. Possibly one influence was the war itself: the English parent firms were so strictly rationed on paper that they had little incentive to export books to anyone. At any rate, on the purely personal level I enjoyed a cordial relationship with a Toronto branch plant then, but when it came to contracts and royalties, it was another story.

This can serve as a second point of departure. I will now discuss the author-publisher relationship, as I experienced it, but will discuss it within the entire context of Canada's slow emergence from a colonial status and from a colonial state of mind. Inseparable, so far as the author is concerned, were the attitudes and practices of two organizations vital to the author's survival. One was the local publishing trade itself. The other was the Canadian Department of National Revenue. I shall, therefore, deal specifically with contracts and taxation, but first will indicate that the injustice of both, in those days, was largely caused by the quasi-colonial status of a nation constitutionally independent which still called itself the Dominion of Canada.

Literature is the last area in which the colonial spirit dies in the minds of publishers, governments, and academic literary critics. I put them in this order because the order is, in my opinion, a correct one. Publishers and the government are no longer colonial in their assessment of Canadian writers. Many, but fortunately not all, academic literary critics still are colonial in their minds and believe that it

would damage their reputations as international critics if they admitted that any really good thing could come out of our northern Nazareth. Paradoxically, however, literature is also the *first* area in which an independent nationalist-internationalist spirit is born in the minds of those who make the literature. I will repeat the key words - nationalist-internationalist, because there is not now, and never has been, not even excepting the work of Joseph Conrad, a truly international literature - in the sense that it speaks for all men and to all men - which has not been firmly based in a national or cultural territory. I can find no example of an important literature emerging in any people until that people learned that literature is an essential vehicle to express their hopes, their fears, and their experiences within their own proper territory, climate and customs, together with their own self-criticism. A few examples will make this statement self-evident. Rome was the physical master of the ancient western world before she produced Cicero, Lucretius, Catullus, Vergil, and Horace. The city states of northern Italy had to become rich, adventurous and unique before their writers felt free to discard classical and patristic Latin and write in the vernaculars spoken by their own people. France did not produce a true French literature until the nation was strong enough to feel independent of the Vatican and the Holy Roman Empire. English literature did not blossom in abundance and variety until the age of the later Tudors. In the early nineteenth century the same pattern emerged in Schiller's Germany and Pushkin's Russia, to be repeated some fifty years later in the America of Cooper, Melville, Hawthorne and Irving. It is amusing to recall that most American sophisticates of thirty years ago assumed that Melville was a nonenity in comparison to the fashionable novelists of England. However, the American publishers of that day were at least in business. The immense backlog of money they made from pirating English writers like Dickens enabled them to contribute their part to the flowering of New England.

In the 1930's I took it for granted that to publish a novel first in Canada was to bury it. When my third novel - the first two failed to find a publisher - came to roost in New York in the firm of Duell, Sloan and Pearce, I discovered, as I expected, that Canada was included in their sales territory, though on what terms I did not ask, not did I have the least idea what these terms would mean to me in hard cash.

My contracts with Duell meant that my first two novels were jobbed in my own country, and this meant that after the jobbers had been paid, I got only a pittance from the surprisingly large Canadian sales, which pittance was again shared with the New York house. Out of 15,000 hardback copies of *Barometer Rising* printed in New York and sold in Canada, I got as my share about $675; out of 100,000 copies of softback (printed in Toronto and not sold in the States) I got $250. Out of 68,000 hardback copies of *Two Solitudes* printed in New York and sold in Canada at $3.00 a copy I got, owing to a revision in the contract made by Duell, a slightly better proportion - all of $4500. Had these sales on *Two Solitudes* been made in the United States, I would have made about $29,000 in hard money worth three times what it would be worth today.

On the other hand, I discovered in the Toronto chief of my English branch plant a Canadian who was both proud and eager to promote Canadian writing. He was the late Frank Appleton, and he did a superb job of promoting my work. I suspect his energy in my regard was possible only because, owing to the war, his hands were free in the sense that no objection was made to an attitude which did much to break the old colonial hold. He even encouraged me to fight for a separate Canadian standard contract based on the principle that Canadian writers should be able to negotiate with publishers on the same basis of justice and fair dealing as anyone else. Shortly after the war, a committee was formed within the Canadian Authors' Association to investigate and recommend in this matter of a standard Canadian contract. The people who did the work were Gwethalyn Graham and Dorothy Duncan, and some of the material they turned up startled even me.

They discovered that some Toronto publishers believed they were doing an author a favour if they published his book at his own expense. In one or two branch plant offices they were shown contract forms left over from the nineteenth century in which the Toronto publisher demanded world rights to the book. Thoughtfully, certain new clauses had been inserted declaring that the publisher was also entitled to all by-products such as reprints, sales to magazines, sales to radio and the movies. Had Stephen Leacock signed a contract like that, he would have been paid royalties at a flat ten percent on his Canadian sales alone, while his publisher would have pocketed the rest, which would have amounted to more than ninety percent of his earnings.

The intitial reaction of the Toronto publishing trade to this demand for a standard contract was somewhat the same as the attitude of the workhouse keeper to Oliver Twist. Some publishers even threatened to blacklist any author who voted for the contract in the general meeting of the Canadian Authors' Association. But there was one important exception among them and that was John Gray, who had recently been appointed head of the Macmillan Company of Canada. John not only attended the Canadian Authors' Association general meeting; he accepted the whole principle of the standard contract and his conduct turned out to be decisive. From that time on, so far as I know, any Canadian writer can obtain a separate contract in his own country so long as the publisher feels he can make a success of his book and the American or British publisher thinks the book will do well enough in the United States or the United Kingdom to justify its publication there.

And now to the Department of National Revenue. Up to 1947 the income tax regulations, in so far as they concerned authors in Canada, were not so much scandalous as preposterous. As authors were paid in royalties, the Revenue Department classified their earnings in the same category as the earnings on oil royalties. It was a semantic trap utterly ruinous to the writer, as Gwethalyn Graham discovered in a case that verges on the unbelievable.

Toward the end of the war her famous novel *Earth and High Heaven*, with a million dollar hardbook sale, $40,000 from serialization

in *Colliers'* magazine, and $100,000 from a sale to the movies, earned her in gross a fortune in hard money. But under the Revenue Department's interpretation of the word "royalty" this meant that they classified her money as "unearned". In those war years the taxes on unearned income were confiscatory, and Gwethalyn, so she told me, was likely to find herself left with a gain of $10,500 out of a gross of nearly $400,000.

When she protested to the taxmen, they finally agreed to make a settlement in what they called equity. What it amounted to I don't know, but they must have outdone Barabbas-Murray because she had no money left five years later.

I was personally so shocked by this treatment that I consulted with Rod Kennedy, then the president of the Canadian Authors' Association, and proposed that we present a brief to the Revenue Department on behalf of the Canadian writing profession. We did so and found in Kenneth Eaton, at the time a permanent undersecretary, a truly noble ally. Within ten days - for we saw him only ten days before the budget was brought down - he inserted a clause in the budget which did away with the old interpretation of authors' royalties and classified writing as a profession like law and medicine. This meant that from now on a Canadian writer could deduct from his gross income all legitimate expenses incurred in the earning of it. Eaton also adopted the British practice which allowed an author to spread his income from a single book over three taxation years if he could prove that he had taken three years or longer to write it.

From what I have said so far, you will recognize that thirty years ago a Canadian writer had to be a pioneer in more fields than one. Today he is better off in the sense that his profession is recognized, that he can win substantial cash prizes, that he can obtain assistance from the Canada Council and so, for that matter, can a Canadian publisher. But things are far from being as healthy as they ought to be. If all branch plants were run by Canadians as loyal and responsible as Macmillan's of Canada have been for more than twenty years, we would have nothing to complain of. But few appear to be, and I cannot believe that many branch plants, whether British or American, are going to move far to develop a Canadian literature or even a Canadian textbook trade unless they are pressured by the government. That this will happen is better than a possibility, for the Canadian government has already moved to save McClelland and Stewart and the Ontario Government has appointed a most competent Royal Commission to examine the entire question of the survival of a Canadian book trade. It remains to be seen what will come of this, but my guess is at least something better will come of it than exists today.

The Future of Publishing in Canada

Mel Hurtig

Last month I taped an ETV program in Calgary. It was an "Under Attack" format in which I was quizzed by a panel of four grade twelve students plus twenty students in the audience. When the program was over, it was my turn to ask a few questions. Of the twenty-four grade twelve students only one could identify Samuel Hearne, only one knew who Papineau was, only four of the twenty-four could identify Sir Wilfrid Laurier.

Of the forty-three members of the Canadian Book Publishers' Council, only sixteen are Canadian-owned. The CBPC maintains a powerful lobby in Ottawa; ironically, it is at least partially financed by a grant from the federal government. The Council recently elected its 1971 executive: the president works for an American publishing company, so does the vice-president, so does the second vice-president...and so does the treasurer.

My ten-year-old daughter took map-reading in grade four earlier this year. The teacher handed out thirty-five maps of the state of Kentucky for the kids to study. That's how they learned their map-reading for the first time.

The Ryerson Press, Canada's 140-year-old prestigious publishing company, earlier this year was sold to the giant American multi-national corporation, McGraw-Hill. The sale was at least partially financed by money loaned to McGraw-Hill by Canadian banks.

The high school closest to my home receives 600 copies of every issue of *Scholastic Magazine*. The kids can read all about "our troops in Vietnam," all about "our President," all about "our Congress," etc.

W. J. Gage, Canada's largest textbook publisher, was sold earlier this year to a Chicago publishing firm.

A book found in an Ontario school book catalogue, and on display at teachers' conventions across Canada, is called *How People Live in Canada*. On the cover is a picture of Abraham Lincoln.

In 1969 the Canadian publishing industry's contribution to G.N.P. was about 0.06 percent. In other developed countries it's usually three or four times that amount.

MEL HURTIG is president of a publishing house in Edmonton, and until 1972, owner of one of the best bookstores in the country. He is one of the founders of the Committee for an Independent Canada. Among important titles published by his firm are Harold Cardinal's The Unjust Society, Eli Mandel's An Idiot Joy, The Real Poverty Report by Ian Adams (and others), and the Canadiana reprint series.

Almost all (probably over 99 percent) paperbacks sold in drug stores, department stores, newsstands, supermarkets, bus depots, railroad stations (etc., etc.) in Canada are foreign titles. The overwhelming majority are American books.

Most of the national distributors of mass market paperbacks in Canada are foreign-owned. They distribute what produces the most profit. What produces the most profit are overruns from the United States market.

Over 90 percent of all books purchased by university bookstores in Canada are books published outside of Canada.

Earlier this year students in the political science department at McMaster University, Hamilton, went on strike. They complained that they were not being taught enough Canadian poli-sci courses and that their other courses were often taught from a narrow foreign perspective. Sixteen of the eighteen faculty members were not Canadian citizens.

Well, I have given a very few simplistic examples above. I could go on for the next hour with similar juxtapositions.

The examples are simplistic intentionally. Recently there have been so many ridiculous statements made about publishing in Canada by so many uninformed people that obviously simplicity is necessary to get through to some of the simpletons, who, for the most part, haven't even the knowledge to distinguish between printers and publishers, and who automatically assume the latter to be synonymous with the former.

In what follows are some comments, in no particular order, about the nature of the book industry *in Canada*. The intention is to aim the level of my remarks halfway between this audience of experts and those politicians who have been tempted to join in the national debate. Since I have only a few minutes available I will attempt to make the points as succinctly as possible. Where I have failed to explain properly, perhaps we will have time for questions.

The Canadian-owned book publishing industry in English-speaking Canada is in serious trouble. Most publishers in Canada are foreign-owned or controlled and their number is increasing. Some of the Canadian companies now operating (including some of the most respected and established firms) are in serious financial difficulty.

Book publishing is *not* like any other business. Merchandising ability, net profit, percentage-of-profit-to-sales, availability of bank credit, risk factors, etc., etc...those characteristics which often are the criteria for determining the success of other businesses, play a decidedly different role when measuring the success of a publishing firm's program. As the British government decided some years ago, "books *are* different."

Book publishing in Canada, by comparison, makes the oil in-

dustry (with its depletion allowances and other tax concessions) look like socialism incarnate. Any publisher doing a good job will be repeatedly risking a great deal of money to produce a very small return. Yet, let's have a look at some comparative tax rates. In 1968 (the latest year for which figures are available) forty-two metal mines with a $500 million profit paid federal and provincial taxes of only 9 percent. In the same year 145 companies owning oil and gas wells, on profits of $540 million, paid combined taxes at a rate of 12 percent. At the same time, 1,500 firms in printing and publishing had a profit of $128 million *on which they paid combined taxes of $53 million...a rate of 41 percent!*

Government is mostly a matter of establishing priorities. Some societies have different priorities.

The government of Canada has taken steps to halt the foreign sale of Denison Mines, dissuade the foreign sale of Home Oil, protect Canadian content in radio and in television, protect the banking and securities industry from foreign ownership, etc. As Alistair Gillespie, M.P., former Gage executive, so aptly puts it, "the current government has an unusual set of priorities."

Imperial Oil Limited, the largely foreign-owned and controlled subsidiary of Standard Oil, recently moved a fertilizer plant fence to qualify for a ten million dollar federal grant (that's $10,000,000 !) under the DREE program. Meanwhile, several miles down the road, a Canadian-owned fertilizer plant was laying off employees. Ten million dollars in loans, *not grants*, to the book publishing industry in Canada would solve almost all its problems!

It's true. It's as simple as that. But, governments may have different priorities.

This year our federal government will spend almost two billion dollars ($2,000,000,000) on "defence". One tenth of 1 percent of that amount in *repayable* loans to Anansi, New Press, Clarke, Irwin, Oberon, Peter Martin, etc., would completely alter book publishing in Canada.

I repeat, (1) one-tenth of one percent; (2) repayable.

Government is essentially charged with identifying the priorities in a society. Democratic government aims, theoretically, at representing the society's priorities and so legislating. One can only conclude that in the past the people of Canada have not regarded the book publishing industry as high on their list of priorities. Or is it that government may not be doing its identifying properly?

After the sale of Ryerson and Gage and the announced problems of McClelland and Stewart, the governments of Ontario, Manitoba, and Quebec (which reacted to similar but other problem situations) all stepped forward to help publishers located in their provinces. Except in the later case no general policies have evolved. No legislation has been forthcoming from Ottawa which is probably waiting for the Ontario

Royal Commission to commit the government of Ontario to further action beyond the loan to McClelland and Stewart. The Quebec legislation will also result in a substantially strengthened bookselling industry to act as an outlet for the Quebec publishers.

If allowed to do so, American publishing firms (and other American companies) will always be able to pay higher prices for Canadian publishing firms than Canadians can. The former enjoy tax advantages. They enjoy enormous commercial advantages because of the size of their domestic market. They enjoy the advantage of easier access (because of larger collateral) to *Canadian* banks! Every time a Canadian bank lends money to foreigners, it is money not available to Canadians. Most money Canadian banks lend goes to foreigners.

Other countries have laws preventing foreign ownership of their publishing industry.

Some naive people have suggested foreign ownership of publishing is not worrisome because the curriculum people can demand and control. This is simply not true. Most curriculum committees choose from a list of what is available.

During the last year I have visited over one hundred high schools in eight of the ten provinces. Over and over and over I heard appeals for relevant Canadian material in the area of contemporary Canadian affairs. Some of the texts now being used by Canadian high schools and published by some of our branch-plant publishers are a disgrace. (Usually the errors are of omission rather than commission.)

Foreign-owned publishers in Canada such as Oxford and Macmillan have made enormous contributions to the people of Canada. The government of Canada should implement legislation "encouraging" these firms to make an even greater contribution by selling majority ownership and control to Canadian citizens. Few Canadians have had the opportunity to contribute as much to their country as men like John Gray, Ivon Owen, and Hugh Kane. The necessary legislation will allow more Canadians to follow as successful publishers in Canada.

Anyone who knows anything at all about the history of the "agency system" in Canada knows how important it has been to the development of publishing in this country, historically. Anyone who knows anything at all about the agency system as it operates in Canada realizes that it now has outlived its usefulness.

It is not the Canadian publisher or the Canadian bookseller or the Canadian librarian or the Canadian author to whom governments should turn their attention but rather to the needs of the people of Canada. The present system perpetuates high prices combined with poor service. In many ways the agency system is responsible for both. It should be legislated not out of existence but out of its present monopolistic position.

Good agents doing a good job for the good of the Canadian people could survive and thrive. The others would not.

Contributing to the inflated price of foreign books in Canada is tariff item number 171 and all the evils associated with it. Most countries in the world (I think some sixty-odd) have joined the Florence Agreement, the UNESCO sponsored agreement via which member countries do not charge duty on books (and other education materials). Canada, in its difficult-to-fathom wisdom, has not joined and still charges duty on a good percentage of imported books. Via the agency system the extra cost is passed along to the Canadian public as a multiplying factor. The red tape involved (often absurd) is a major contributor to the poor service the Canadian public (and booksellers and librarians) all too often receive. Aside from Canada the only major non-signers of the Florence Agreement are the communist countries.

While libraries and educational institutions are exempt from customs duties on imported books, many if not most of them end up paying anyway when purchasing their books from agents who have had to pay duty on the imported books.

For years Canadian booksellers have been urging the elimination of duty on foreign books entering Canada. For years the foreign-dominated Canadian Book Publishers' Council has been opposing the removal of duty for many stated reasons but essentially for unstated reasons - to protect the agency system and the real estate and warehouse investment foreign firms have in Canada.

Any Neanderthal who suggests banning, barring, or similarly imposing restrictions on the flow of foreign books into Canada as a means of helping Canadian publishing should be quickly consigned back to his cave.

In all of this my recommendations are implicit: There is now, more than ever before, a demand for Canadian books: fiction and non-fiction, textbooks and trade books, adult and juvenile, hardcover and paperback. There are now more good Canadian publishers qualified to produce good Canadian books. More than ever before there are fine Canadian authors, in almost all fields, wanting an opportunity to be heard. For the most part, the typesetters, printers, artists, designers and graphic arts people are available here in Canada. Despite its enormous problems, the bookselling industry is now more widely-based and is served by more qualified professionals interested in Canadian books.

In a nutshell the Canadian publishing industry does not need grants or forgivable loans or incentives or tax concessions or commitments to purchase in advance or restrictive measures against competition from imported books. What it does need is better access to credit - long-term development loans at reasonable rates of interest (and by this I do not necessarily mean low, low rates.) While there are many other steps that could be taken, this is the essential one.

The Alberta Department of Health sends out a folder to help recruit future nurses. Only two of the twenty-two books recommended are Canadian. It's time the Alberta Department of Health, Canadian government at all levels, school boards, the teaching profession, post-secondary institutions and the Canadian people changed their tactics.

A healthy Canadian publishing industry would help.

DISCUSSION RESUMÉ

Trade Publishing in Canada. John M. Gray.

Publishers expect librarians to support them by purchasing their live lists. It is understood by both publishers and librarians that libraries will have to purchase *some* items from sources other than publishers and their agents.

Discounts - why do libraries need them? They are not commercial enterprises so they do not need a discount to stay in business. English libraries get no, or nominal (about 10 percent), discounts. Forty percent discounts to institutions push up retail prices of books that much. If the public would benefit, why not discontinue library discounts?

But libraries are under pressure from governments to keep within their budgets. To provide more books, they need lower prices.

What provision is made for advertising outside the Toronto-Montreal axis? - i.e.: the West? It would encourage good bookstores to supplement struggling libraries.

Publishers have done little about this, but geography makes greater personal advertising economically impractical.

Why not original publishing in paperback for Canadian materials?

Cost is one factor. Paperbacks have not increased sales; a publisher's investment is returned or at least safer with hardbacks.

What is the estimated amount of money spent outside the country by libraries? If all books were bought in Canada, how much money would remain here? If governments are considering the prohibition of buying outside this country, libraries and publishers should know the amount of money involved.

There were no definite figures available at the session, but it was estimated that $20 million is leaving the country this way. Keeping that amount in the country could increase tax revenues for institutions, allow possibly 500 more Canadian books to be published yearly, and give more chance for paperback publishing.

What future is there for the small publishing houses in Canada?

These small publishing houses have been called part of the answer to Canadian publishing survival problems. Dennis Lee, founder of House of Anansi, is considered "one of most brilliant editors in Canada today". The Economic Council of Canada *Report* has recognized the importance of young publishers as a possible solution to the imported book problem. However, small houses depend on Canada Council or other grants for support. Publishing is a capital-intensive business; the more

successful publication becomes, the more capital is needed. McClelland and Stewart has problems today because it *is* successful.

Are federal subsidies desirable?

A subsidy means some form of control by the granting body. Books would have to be "successful", therefore, there would be less encouragement for a publisher to handle good books with marginal interest. "Nobody can live on publishing Canadian general books, certainly not on publishing in Canadian fiction and Canadian poetry alone."

Publisher-agents have two main problems:
1. Keeping copies of every book on their list available for possible purchasers. Does an agent have to keep on hand every title from his parent company's list? Why not let people who want less popular titles get them from second hand or remainder dealers?

2. Distribution. Cooperative warehousing would help all publishers provide books rapidly throughout the country.

Agents get books from the parent company on a package deal basis. The discount does not improve with the number of copies sold. These titles are dropped from the catalogue and lists after one or two seasons.

Cooperative warehouses have been talked about, but publishers have been unable to agree on how to establish them or to act at the same time.

Would the Standard Book Agreement, as practised in Britain, assist the Canadian book trade? Adoption of a similar plan was suggested in Canada to the Canadian Library Association annual conference, and an adaptation has now started in Quebec through the orders of the provincial government.

Implementation would make service worse because bookselling is not yet developed enough in all parts of the country. Books would probably be cheaper, however.

Funds must be spent more efficiently now that governments have cut the budgets of university libraries. University librarians should:
Educate the administration that the faculty cannot run the library.
Make the faculty less involved in book selection and the administration of the library.
Improve internal library management.

Mr. Gray, in closing:

If there are severe problems in the book trade in Canada, these are common to publishers and librarians alike; however, both parties are interested in their solutions, so solutions are possible.

Editing. Francess G. Halpenny.

Scholarly journals are necessary to given an "identity and printed imprint" to the university publishing them and for the very "maintenance of scholarly disciplines." An editor of a journal must have a "good firm hand" and be knowledgeable in the "techniques of manuscript editing." The editor may gain enough experience to move into publishing, which is not to say, however, that a "part-time teaching person could manage the university press."

What effect has improvement in the design of university press publications had on sales outside the academic community?

Just because a university press book has a restricted market, does not mean that it should be "deplorable to look at." Design-wise there has been general improvement in all Canadian publishing. University press books must have relevant design, for, unlike trade books, the "poster effect of the jacket" is not all-important. University press books are not sold in bookstores primarily, and because their content is so important they should be neither over- or under-designed.

To what extent is the paperback becoming an important factor in terms of academic press publications?

At the University of Toronto Press paperbacks have been made out of the backlist at the time they are to be reprinted. The Press has also done original paperback publishing, some simultaneously with the hardcover edition. The idea of a few years ago that paperback publishing is the whole answer is no longer taken as gospel. On surveying our own list, it was found that there were many titles of doubtful value (financially); so automatically rushing everything into paperback does not make your sales go up. However, paperbacks like the *New Canadian Library* series or *Canadian Historical Readings* have made it possible to teach courses like Canadian literature and history and increased the popularity of these courses with students.

Is it true that University press paperbacks are not sold in bookstores generally?

University press books are sold primarily by direct mail, although many paperback series and some selective titles do go to bookstores, especially university bookstores - "that's where the real market is."

Are the once-clearly-defined areas of trade and university publishing beginning to blend somewhat?

Yes, the shading and blending has come from both sides. "...trade publishers in Canada have been in recent years better able to take on some of the books that we would have [had] to publish in previous years." This allows the university presses to concentrate more on non-Canadian subject matter, whereas before they concentrated on the Canadian

side. Our list shows an increase in trade books primarily because academic authors have developed writing skill and subject matter that needs a wider audience. Over the years I have also written a good many letters to authors saying that the manuscript submitted is outside our field of interest and should be submitted to a trade publisher, and trade publishers have referred manuscripts to me in the same way.

Would university publishers meet with grace the trend away from production of academic literature for its own sake and for advancement within the academic hierarchy?

This trend would be met with enthusiasm by university publishers. In the future the function of teaching will be given a great deal more weight, which is good, since teaching is an important form of communication. Something must also be done about teaching the preparation of scholarly material for publication, something like the course that I have been asked to teach in "The Scholar as Writer."

Design and Production. Frank Newfeld.

Mr. Newfeld has covered the question period for his address in the "Epilogue on Design and Production."

Copyright. Marsh Jeanneret.

The discussion dealt mainly with the deposit of manuscripts and letters in library and the legal responsibility of the library making these materials available to students, scholars, or the public. When receiving documents from a living author a contract setting forth specific terms for their use can be drawn up. In the case of a dead author, all possible means must be taken to clear the documents for public use by obtaining permission form all copyright owners. Documents cannot be copied by scholars unless the library has specific instructions allowing this - under the present *Copyright Act*. These instructions should be obtained when recording and storing oral history, although only a transcription of a tape is covered by copyright - the tape itself is not.

Under the present *Act* deposit of materials a library does not mean the owner has released the documents for public use - has "published" them by the act of depositing them. In Britain, the *Copyright Act* has been revised to allow this provision. One copy of a thesis deposited in a university library does not constitute publication of the thesis, so copying should not be allowed, in theory.

Marketing. Jack E. Stoddart.

In working out the basis for making a Canadian book, you considered its possible market and its costs. You did not use formula pricing; you put on the book the right price for the market. Suppose

your research indicates that there is a market for 4,000 copies and you cannot print them at a reasonable price without a cost to you. What do you do?

"We are prepared on some of our Canadian publications to say the hell with the margins. If we think the book has a certain market price, we'll gamble and publish it despite the fact that we haven't followed the straight formula of: the book costs so much to produce, therefore, the list price must be so much."

It is impossible to discuss the problems of Canadian publishing rationally unless one distinguishes between genuine Canadian publishers (or publishers of Canadian material) and self-styled publishers who are in fact only distributors. Of 283 firms surveyed by Ernst and Ernst, 99 provided useful information. How many of these 99, who produced 99 percent of the books available in Canada in 1969, are actually publishers and how many are distributors?

If a Canadian University press imports 500 copies of a British book and puts a Canadian imprint on it, librarians accept that book as the product of a "Canadian" publisher. But if an agent brings in 2,500 or 25,000 copies of a book and distributes it on the Canadian market, he is not considered a Canadian publisher. An importer does have the responsibility to publish Canadian titles from the profits he makes on his imports.

Librarians can have a political influence, if that is what is needed to preserve Canadian publishing and thereby a Canadian identity, and should accept their responsibility to provide Canadian books for Canadian readers. What is being done to give librarians better and faster access to information on Canadian titles?

Sam Stewart, Editor, *Quill and Quire:* To provide access to Canadian books by librarians, especially those in small public and school libraries, the publication *Canadian Basic Books* is planned. It will be partially financed by a Canada Council grant and will be distributed free. We hope it will appear annually, with the first issue ready in September, 1971. It will be a list of about 2,000 titles published in Canada. The lists will be provided by the publishers and will be printed at no charge, so the publication will not be merely a promotion or advertising vehicle. Each entry will include author, title, price, date of publication, edition, publisher's code, and a short annotation. We may include the Dewey Decimal classification, and subject headings provided by librarians.

A further development is cataloguing-in-publication. Several publishers are cooperating to supply galley proofs of new books to librarians, who will supply cataloging and classification information to be printed on the verso of the title page.

June Thomson, University of Victoria Library: This development should make it possible to divert funds from processing to the book

budget and readers' services. Publishers and readers will benefit, and costly duplication of effort in cataloguing departments across the country can be avoided. New libraries can make their collections available much more quickly if they are relieved of formidable processing costs. Small libraries, who now must buy cataloguing from library supply houses as part of a book purchase package deal, would be able to produce their own cards quickly and inexpensively. The Canadian book would be able to hold its own with British and American titles in the library market. The Library of Congress is now doing a test of cataloguing-in-publication with 10,000 titles. We have a unique opportunity to introduce it in Canada. The Universities of British Columbia and Victoria with the cooperation of certain Ontario universities recently mounted such a pilot project.

"...there are amongst us librarians some minutemen who wish to identify themselves distinctly with Canadian enterprises and who have already committed themselves to efforts that benefit and cement library-publisher relations...If cataloguing-in-publication can best be accomplished (and there is a growing group of librarians who believe it can) by the libraries in a given locale doing cataloguing for the publishers in the area, and perhaps submitting their proofs to the National Library for scrutiny, then there are library Barkuses who are not only willing but eager."

Josephine Giesbrecht, National Library; editor of *Canadiana:* Dr. Sylvestre asked me to make a statement on the position of the National Library:

At the National Conference on Cataloguing Standards, which was held at the National Library in May, 1970, one of the resolutions stated that the National Library in consultation with Canadian libraries and library organizations, establish priorities and initiate task forces to investigate such topics as, among others, cataloguing-in-source for Canadian publications. In the ordering of priorities it seemed evident that attention should be given first to reaching agreement on cataloguing standards and a communications format. The task force groups that have been working on these topics will be presenting their reports later this fall. The National Librarian intends to hold a meeting in the fall of 1971 with representatives of the Canadian Book Publishers' Council, the Conseil supérieur du livre, and independent publishers to discuss their cooperation with the National Library on this project, to acquaint them with the current approach in the United States, and to invite their advice and counterproposals. In the light of the result of this meeting details can be decided upon for a formal proposal to be made to all the publishers. The National Library has connections with a great many publishers in Canada. It has published the national bibliography, it receives by law all Canadian publications, and administers the legal deposit law. The National Library would seem to be in the best position to enlist cooperation in this scheme for cataloguing-in-publication and to make it as inclusive as possible, both of publishing bodies and of all kinds of publications. Local initiative, of course, is a matter of private decision. Dr. Sylvestre wanted me to make this announcement of his plans so every-

one would know what he had in mind and that a basis would be laid for cooperation between publishers and cataloguers, or librarians if you wish to use that term, to the best advantage of everybody.

The amount university libraries spend outside Canada has been greatly exaggerated. The agency system has not been able to fulfill the university libraries' needs. If we cannot afford to buy in Canada, we must obtain books at the lowest price possible because we have to stretch the taxpayer's dollar.

The figures from American wholesalers indicate that they are doing a very large business in Canada. There are agents who do use the money made on imports for publishing Canadian books.

Librarians are not opposed to the success of Canadian publishers. Some "publishers" could not care less about a Canadian cultural identity, and they do not deserve our support. We ought to support those who do a good job for Canada and buy around the others. If we can devise some legislation to ensure that the money spent with American jobbers would benefit the Canadian author and Canadian scholarship, then no librarian would oppose it.

Purchasing and Copying Practices of Canadian Libraries, and the University of Toronto Library's brief to the Ontario Royal Commission on Publishing, both provide detailed figures on the amount spent by libraries, in and out of the country. These figures come from the Dominion Bureau of Statistics and the Canadian Association of College and Research Libraries.

There are three basic questions to consider about out-of-country purchases by librarians:

How much money is being spent by university libraries?
How much of this money is being spent outside the country?
How much of the money spent outside could be spent in Canada?

The efficiency of a supplier often determines where a library's order will be placed, especially in new colleges trying to build library collections quickly. Sometimes Canadian materials have not been used because they are just too difficult to locate.

Libraries have tried to support Canadian publishers, agents, and wholesalers, and the system has always failed. They want to provide good service to their readers, and if the publishers can provide good service to the libraries, they will be supported. Discounts are less important than efficient service.

Whether or not the Canadian publishers have exaggerated the extent of outside buying, there should possibly now be a trial period in which the Canadians would be given first chance to fill the order. This

would no doubt mean administrative problems, especially for large libraries, but the industry would probably respond by keeping a much better inventory. If it works, libraries would get books faster than from outside agents.

Very little manufacturing of Canadian books is done outside the country, and the amount is decreasing, especially since the Ontario Department of Education has issued a directive that no book will be listed on its *Circular 15* unless it is manufactured in Canada.

Imperfect as the Ernst and Ernst *Report* is, it is still the first effort to set forth reliable statistics for the publishing industry in this country, and the federal government deserves credit for subsidizing it.

What influence do conglomerates have on Canadian publishing - not economic, but in content?

Conglomerates are not primarily interested in publishing but will use their money for anything that looks profitable. They will serve the conglomerate's purpose first, whatever country they are in.

How much does the cost of keeping a representative on the road add to the cost of books?

The representative is still useful to booksellers and wholesalers, if no longer to librarians, although the librarian should still get to know the people in the book trade. Very few publishing houses can afford to keep a representative in every major city in the country. We do regional advertising, we have regional representatives, and we have special promotions for local authors.

Librarians, at least in the larger centres, could let their local bookseller do more for them. They might not get a large discount but they would get personal service. The book trade could also advertise local booksellers more, from the main office of the publishing house. Capsule book reviews are being prepared commercially in Toronto now to be supplied as fillers to radio and TV stations.

Several libraries could centralize a display of new books from which to make their selections. Perhaps the Department of Industry, Trade and Commerce could set up regional display centre.

Gordon Pallant, Department of Industry, Trade and Commerce: The Department has promoted Canadian books outside this country, at librarians' meetings and at book fairs. "If this group or any other groups of librarians (the Canadian Library Association, if it will) wishes to put forward a cohesive plan for a mobile display...of Canadian books the Department will give very serious consideration to undertaking the cost of the project."

Panel of Authors and Publishers.

To give the editor's side of the author-publisher relationship: Do writers read their contracts? Some publishers are not behaving in a businesslike fashion - nor are some writers. Both may need a course in business practice.

It is difficult to find Canadian books for courses. Why don't Canadian publishers encourage writers rather than putting a Canadian imprint on an American text?

Teachers choose the books they know, and they have already been brought up with American books, so foreign texts are perpetuated in Canadian schools.

"I don't think there is any possibility of solving the publishing problem in Canada until we can [overcome] the essential anti-Canadianism of Canadians...[considering the uproar over the CRTC hearings] they would rather choose voluntarily American things to Canadian."

Students do want more Canadian content in their courses and teachers informed on Canadian affairs, according to Mel Hurtig's experience. Some University professors have refused to aid the search for Canadian material. Courses in Canadian literature at the University level are considered mickey mouse by many professors. Students find it difficult to find courses in Canadian literature or history and are not encouraged to continue their studies in this area.

Publishers who are businessmen will supply what is demanded. If there is a demand for Canadian material (and there is a growing demand) they will fill it - no matter what country they publish in.

John Gray disagreed with Mel Hurtig: subsidizing or providing loans to small publishers would put them out of business in five years. A company cannot be built on a basis of fiction, poetry, and current events - a list must be built slowly and carefully. Canadian publishing is moving in the right direction, although it is moving slowly.

* * *

Closing Remarks

Hugh Kane

Sarah Reed has initiated a dialogue between publishers and librarians which was one of the primary purposes of the Institute. I would like to suggest that we give some thought to continuing it, perhaps a year from now, perhaps in some other part of the country. I am very conscious of the fact that we have failed to provide the answers to many of the questions that librarians came here to ask. Much that we have discussed remains unresolved, but I think we have made a start. I want to thank all the people who came from near and far to participate in the program and in the discussions, and the School of Library Science and the University of Alberta for their Western hospitality.

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